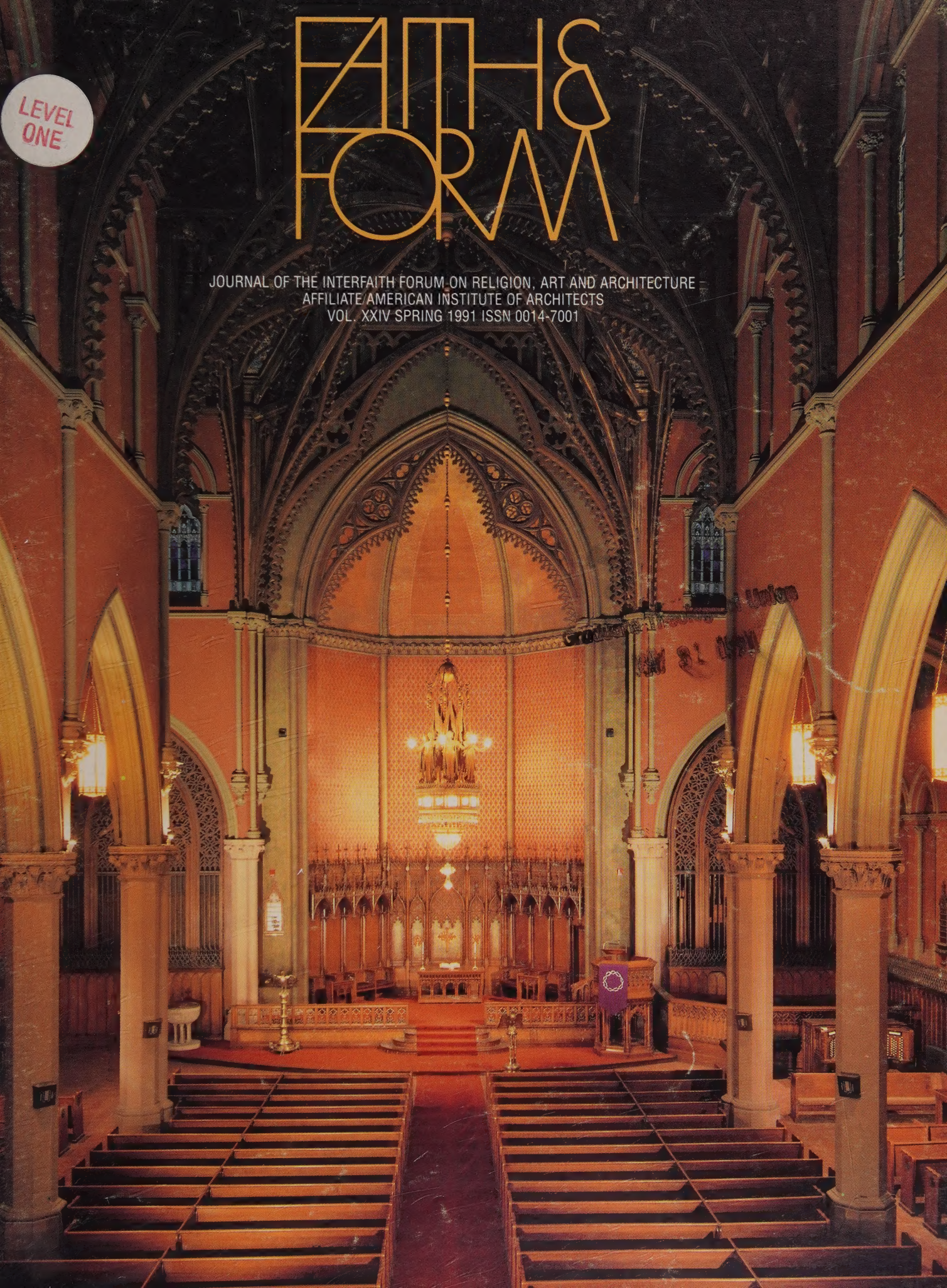
LEVEL ONE

FAITH & FORM

JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE
AFFILIATE AMERICAN INSTITUTE OF ARCHITECTS
VOL. XXIV SPRING 1991 ISSN 0014-7001



Curved pews... designed for aesthetics, comfort and space savings

Second Church of Christ Scientist, Philadelphia, Pa.

An architect "designs" for aesthetics, comfort and space utilization.

Aesthetics...

No church design is more aesthetically pleasing than a sanctuary with curved pews in which each individual feels that the pulpit and the speaker are directly in front of them.

Comfort...

The most important consideration in church seating is each individual's comfort. New Holland pews are ergonomically designed with both their physical and spiritual comfort in mind.

Space savings...

Although some consider a mitered pew an alternative to a curved pew, you lose one or two seats at each angle because these seats are not comfortable to sit on. This space is saved with a curved pew from New Holland.

In the future, if aesthetics, comfort and space savings are important to you, consider "curved pews" from New Holland. They were created to complement your design.

NEW HOLLAND
Custom Woodwork Ltd.
Church Furniture

313 Prospect Street
P.O. Box 217
New Holland, PA 17557

To get more information or to order a free brochure, call and ask for "Judy"

800-648-9663 (Outside PA)
800-548-9663 (Within PA)

IFRAA

Interfaith Forum on Religion, Art and Architecture

BOARD OF DIRECTORS

President
David K. Cooper, AIA, Schaumburg, IL

Vice President
Rev. Albert Fisher, Durham, NC

Secretary
Frank Mighetto, AIA, Berkeley, CA

Treasurer
Douglas Hoffman, AIA, New York, NY

Publications Manager
Bertram L. Bassuk, FAIA, New York, NY

OTHER EXECUTIVE COMMITTEE MEMBERS
Lawrence D. Cook, AIA, Falls Church, VA
Edward Sövik, FAIA, Northfield, MN
David Wilson, South New Berlin, NY

SECTION CHAIRPERSONS
Architecture: Richard Bergmann, FAIA, New Canaan, CT
Artists:Maureen McGuire, Phoenix, AZ
Audio/Visual Resources: Joseph Fazio, AIA, San Francisco, CA
Liturgy/Worship: Rev. Larry Madden, Washington, DC
Manufacturers: David P. Joiner, Dallas, TX
Outreach (General): Richard S. Vosko, Clifton Park, NY
Outreach (Seminaries): Dr. Vienna Anderson, Washington, DC
Performing Arts: Edward McCue, Boulder, CO
Program Resources: Ken Wales, Santa Monica, CA

PAST PRESIDENTS
Lawrence D. Cook, AIA, Falls Church, VA
Bishop Russell W. Pearson Independence, MO
John R. Potts, New York, NY
Michael F. LeMay, AIA, Oakton, VA
Eugene Potente, Jr., Kenosha, WI
Henry Jung, AIA, Philadelphia, PA
Harold R. Watkins, Indianapolis, IN
Rev. Sherrill Scales, Jr., New York, NY
John G. Pecsok, FAIA, Indianapolis, IN
Rolland H. Sheafor, Pinehurst, NC

DIRECTORS-AT-LARGE
Brenda W. Belfield, Alexandria, VA
Rev. John Dillenberger, Berkeley, CA
Richard Carl Kalb, AIA, Chicago, IL
D. Dwayne Vernon, AIA, Pawleys Island, SC
Robert E. Rambusch, New York, NY
Charles S. Partin, AIA, New Port Richey, FL
Jane Landry, FAIA, Dallas, TX
C. Crawford Murphy, AIA, Ashville, NC
Richard M. Takach, ASID, Tampa, FL

AIA Liaison
Phillip T. Markwood, FAIA, Columbus, OH

REGIONAL DIRECTORS
Northeast - Region 1
E. Crosby Willet
Willet Stained Glass Studios, Inc.
10 E. Moreland Avenue
Philadelphia, PA 19118
(215) 247-5721

Great Lakes - Region 2
Jim R. Keown
Board of Church Extension of Disciples of Christ
P.O. Box 7030
Indianapolis, IN 46207
(317) 356-6333

North Central - Region 3
Open

Pacific - Region 4
Ewart A. Wetherill, AIA
28 Cove Road
Alameda, CA 94501
(415) 769-1622

South Central - Region 5
Thomas H. Stovall, AIA
6363 Woodway, #504
Houston, TX 77057
(713) 789-7530

Southeast - Region 6
Mickey Finn, AIA
Kerns Group Architects, PC
666 11th Street, N.W.
Suite 400
Washington, DC 20001
(202) 393-2800

IFRAA/FAITH & FORM STAFF
Magazine Director: Tish Kendig, 11521 Maple Ridge Road, Reston, VA 22090, (703) 481-5293
Editor: Betty H. Meyer, (617) 965-3018
Design, Production: Brenda Hanlon, Alexandria Typographic Services, Inc., (703) 683-5484
IFRAA *Executive Secretary*: Doris Justis, (202) 387-8333

Faith & Form is published three times a year by the Interfaith Forum on Religion, Art and Architecture, 1777 Church Street, NW, Washington, DC 20036. (202) 387-8333. Copyright © 1991 by Interfaith Forum on Religion, Art and Architecture. Third Class Postage paid at Washington, D.C. Opinions expressed by contributors are not necessarily those of IFRAA.

Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

Contents

Special Issue on Women

Architecture: A Place for Women
Reviewed by Pamela W. Hawkes 10

The Lady from Tulsa
By Martha Jo Bradley and John Bradley 12

Dione Neutra: The Significant 'Other' On the Road to Fulfillment
A Book Review by Sandra Bergmann 16

Twentieth Century Patrons of the Spiritual in Art
By Diane Apostolos-Cappadona 19

The 1990 IFRAA Visual Arts Award Winners 22

Fresh Winds of the Spirit: Liturgy in the Free Church
By Joan Brix Carter 28

Three Projects of Interest: Past and Present 30

New Forms from Old In Liturgy and Art
By Nancy Lee Gossels 32

A New Path In Architectural Glass
By Elizabeth Butterfield 35

In My House There Are Many Mansions
By Ellen Mandelbaum 37

Inclusivity and Architecture
By Vienna Cobb Anderson 39

Departments

Notes & Comments 4
Books 40
Artist/Artisan Directory 42
Calendar 46
Advertisers' Index 27

ABOUT THE COVER

Church of the Covenant, Boston, Massachusetts

The Church of the Covenant in Boston's Back Bay was originally designed by Richard M. Upjohn in 1866. The sanctuary was sumptuously renovated in 1894 by Louis Comfort Tiffany, featuring dazzling paint treatments, a huge gilt-and-glass corona (one of two lamps exhibited at the World's Columbian Exposition in 1893), and what is reported to be the largest remaining collection of Tiffany ecclesiastical stained glass windows.

Restoration of the Sanctuary was completed in October of 1990 under the direction of Ann Beha Associates, Architects, of Boston. Work included cleaning stenciled areas at the apse, reinstating the Tiffany paint treatment, and stabilizing stained glass windows. A new lighting scheme was installed to highlight architectural features, improve reading levels in the congregation, and provide flexibility for worship services and performances.

The adjacent Parish House was completely renovated, nearly doubling the floor area to provide office and conference space for the church and other nonprofit groups. New interior stained glass window panels and re-used wood panelling and doors provide a sense of warmth and tradition in the new community spaces.

Cover photo © David Hewitt and Anne Garrison

WILLET STUDIOS
10 EAST MORELAND AVENUE
PHILADELPHIA, PA. 19118
215-247-5721

Notes & Comments

Why This Special Issue on Women in Architecture?

The Editorial Committee has been increasingly aware that there has not been complete acceptance of women as equals in this profession. Our conception that this is true has certainly been born out as we have examined possibilities for this issue. We anticipated using articles and projects of religious buildings designed and realized solely by women, but this could not be. After over a hundred letters and as many telephone calls, we surrendered to the fact that few women are commissioned by churches or temples as sole architects. We turn to the Women in Architecture Committee of the AIA to confirm our assessment.

They write: "A substantial percentage of women is being attracted to the profession but we seem to be losing them at just the point that their training makes them valuable contributors. They are twice as likely to leave traditional practice as their male counterparts. Why? First, the difficulty of adapting to a male dominated culture and second, the later difficulties of balancing a demanding job with motherhood. They are shunted to interior design and planning, as 'more suitable' for them. Firms should actively encourage involvement in major projects of all kinds, projects that lead to promotion, field work, and client contacts."

The AIA Committee has a national directory of women architects, a travelling exhibit, a speakers bureau and an excellent newsletter. IFRAA members should lead the way in cooperating with efforts to solve this problem.

Contacts: Chair, Marcel Quimby, Hellmuth Obata and Kassabaum, 6688 North Central Expressway #700 Dallas, TX 75206

Directory: Jean Barber, American Institute of Architects, 1735 New York Ave, NW, Washington, DC 20006

Speakers Bureau: Emma Macari, University of Wisconsin, 610 Walnut Street, Madison, WI 53705

Newsletter and Exhibitions: Women in Architecture Committee, American Institute of Architects, 1735 New York Ave., NW, Washington, DC.

Letter to the Editor

Last September, the members of the Post-Conference Scandinavian Tour saw some of the most exciting contemporary liturgical architecture in the world. The architects, clergy and musicians we visited will no doubt augment the design philosophy of all those who participated in the tour. As representatives of IFRAA's Board of Directors, we have offered these architects and clergy honorary memberships in IFRAA. Their creativity and sensitivity to quality liturgical space when shared with our membership can only help to elevate our standards. Below is the letter I received from Inger and Johannes Exner, two very skilled and talented architects from Denmark, describing their excitement over the nomination.

Sincerely,
David K. Cooper, AIA
President
Interfaith Forum on Religion, Art and Architecture

Some things just can't be expressed in words...

Rodgers introduces a breakthrough in advanced digital waveform processing: Parallel Digital Imaging™ technology. PDI™ technology combines the equivalent power of up to 25 IBM-AT class computers running in a parallel-processor network to generate the most convincing digital organ sound ever achieved. PDI™ technology then goes beyond digital sampling to create even warmer and more realistic pipe organ sound for each rank. This performance virtually eliminates harmonic distortion to provide crystal-clear tone. Listen for yourself. After you've heard a Rodgers Classic Organ, or a Rodgers Pipe Organ, we think you'll agree: there's no finer organ available.

RODGERS
INSTRUMENT CORPORATION
The sound choice!

1300 N.E. 25th Avenue Hillsboro, OR 97124 (503) 648-4181 In Canada: Rodgers Canada 5480 Parkwood Way Richmond, B.C. V6V 2M4 (604) 270-6332

© 1990 Rodgers Instrument Corporation

RUDOLPH N. ROHN STUDIOS, INC.
LITURGICAL ART AND ARCHITECTURAL CONSULTANTS AND DESIGNERS
807 CRANE AVENUE
PITTSBURGH, PENNSYLVANIA 15216
412—561-1228 412—561-2266

Consultation, Design & Fabrication Sculptures in bronze, stone, marble & wood leaded, faceted & etched glass chapel furnishings & appointments murals, mosaics & ceramics seating & lighting.

EASTERN CONSTRUCTION

•MASONRY RESTORATION•
•STRUCTURAL REPAIRS•
•WEATHERPROOFING•

PROVIDENCE • RI
401•781•5050

EXTERIOR MASONRY SPECIALISTS SINCE 1941

Notes & Comments (Continued)

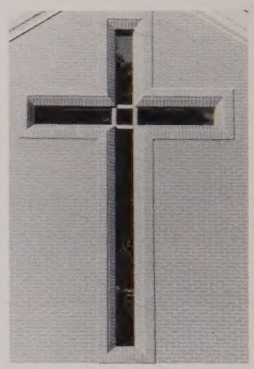
Dear Directors and President David K. Cooper:

Thank you very much for nominating us as honorary members of the Interfaith Forum on Religion, Art and Architecture. It is a great honor for us to know that you appreciate our works and that we are qualified to be nominated into the membership of IFRAA. We look forward to reading *Faith & Form* with great enthusiasm and interest.

It was a pleasure to meet your group from the Post-Conference Tour in Denmark this fall, and we enjoyed our conversations with you about architecture and other themes of common interest.

Sincerely,
Inger og Johannes Exner, Arkitekt MAA
Marselisvej 19
8000 Arhus
Denmark

Earned Recognition



Richard Bergmann, IFRAA architect who is chairman of our 1991 Architectural Awards Competition, was recognized in the November issue of *Architecture* magazine for his design and original detail in an addition to the United Methodist Church in New Canaan, Connecticut. The outstanding feature is a glass cross etched in the brick that replaces a picture window, that allowed parishioners to admire nature, but admitted excessive glare and heat. The project was chosen by the Brick Institute of America because of the part brick played in a creative solution to the church's problem.

Students' Choice

At the Graduate School of Religion at Fordham University in New York City students may choose one of several concentrations for their work. Dr. Maria Harris and Dr. Gloria Durka of the faculty have organized a new concentration in the arts built around five core courses: Religion in the Arts, Spirituality and the Arts, Aesthetic Dimensions of Religious Education, Teaching and Religious Imagination and the Pastoral Arts. The arts are an essential subject matter of each course, as is the artistic process.

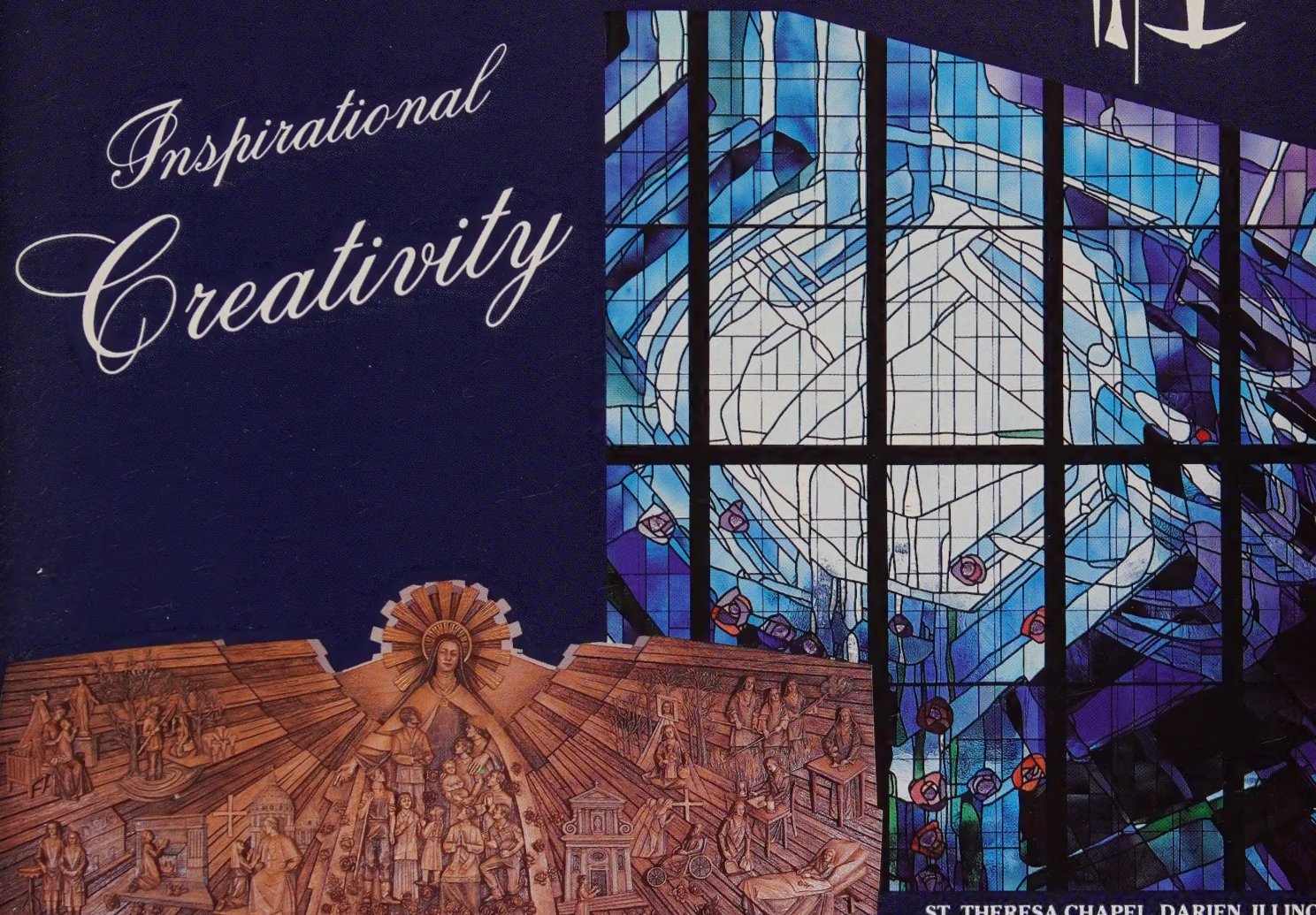
AIA *and the Church in* Need

St. James Santee Episcopal Parish, one of the original five in South Carolina, was doubly struck by Hurricane Hugo. The original building, a National Historic Landmark built in 1766, is a Classical Revival structure, and the second facility is a Gothic Revival structure built in the 19th century. Both sustained severe damage. The Grand Strand Chapter of the AIA, through the

(*Continued on page* 8)

Conrad Schmitt Studios

Inspirational Creativity



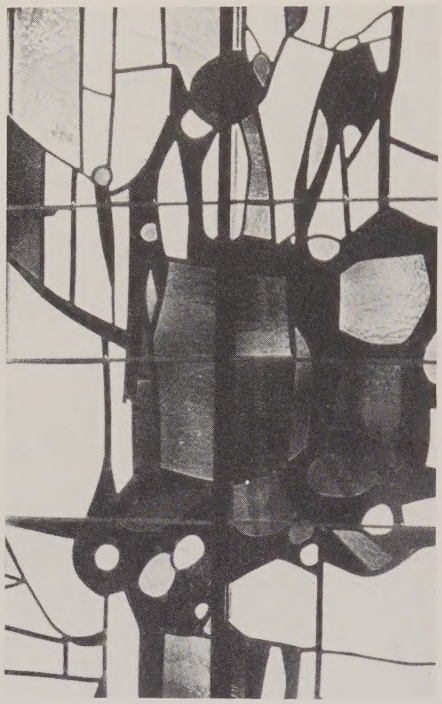
ST. THERESA CHAPEL, DARIEN, ILLINO

Foot
ood Sculpture

STORATION
NOVATION
W DESIGN
URALS
ULPTURES
OSAICS
PTAT GLASS
AINED GLASS
CETED GLASS

BERNARD O. GRUENKE

2405 S. 162ND ST. • NEW BERLIN, WISCONSIN 53151



Jean-Jacques Duval Gypsy Trail Carmel, NY. 10512
Represented by
Rohlf's Stained Glass Studio
783 S. 3rd ave. Mt. Vernon, NY. 10550
914-699-4848 212-823-4545

LANDMARK RIGGING INC
STEEPLEJACKS

INNOVATION & TRADITION IN THE
PRESERVATION OF
AMERICA'S HISTORIC STRUCTURES

❖ MILLWORK & CARPENTRY ❖
❖ MASONRY & STONEWORK ❖
❖ STRUCTURE & FRAME ❖ COPPERWORK ❖
❖ GILDING ❖ WEATHERVANES ❖
❖ LIGHTNING PROTECTION ❖

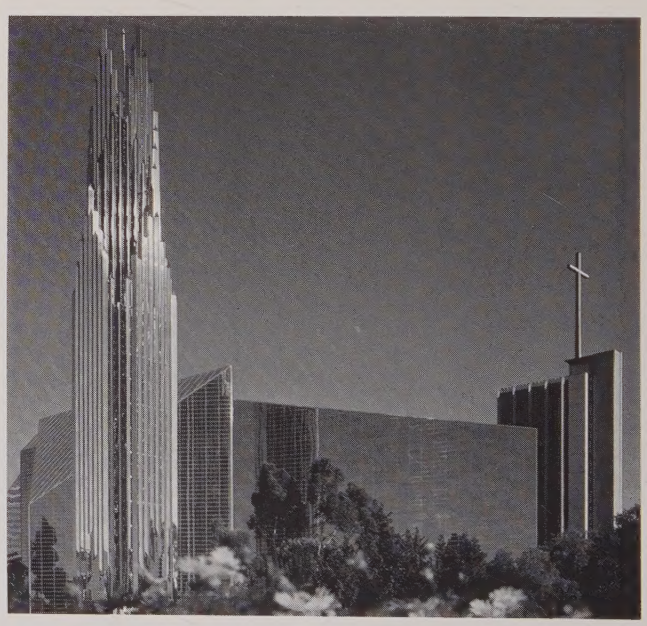
63 MAIN ST., FLORENCE, MA 01060 413-586-4121

Notes & Comments *(Continued)*

coordination efforts of D. Dwayne Vernon, AIA and IFRAA Board member, sent a check for one thousand dollars to offset in small measure the cost of repairs to the parish. Congratulations, Vernon.

Institute For Ecumenical and Cultural Research

This Institute in Collegeville, Minnesota is a residential center for study and reflection founded in 1967 by Fr. Kilian McDonnell, a Benedictine monk, as a quiet, resourceful environment where scholars and church leaders come for research, writing, and dialogue in a community setting. It is an independent corporation with its own Board of Directors, but is also a part of a community called St. John's, whose centerpiece is St. John's Abbey and University, the Hill Monastic Library, The Liturgical Press and a Preparatory School. It welcomes men and women scholars, together with their families, for one or two semesters of study and writing. Admission is determined by a committee which assesses the ecumenical significance of the proposed project and the applicant's prospects for carrying it out. For information, write The Executive Director, Institute for Ecumenical and Cultural Research, Collegeville, MN 56321.



A Tower is Added to the Crystal Cathedral

The following remarks by Philip Johnson are excerpted from an interview September 9 on the television program "Hour of Power" when Dr. Robert Schuller interviewed the architect:

"I said to myself, I will build a tower that will combine the history of the Gothic times, the technique of today and make it for the first time new. For the first time there will be a building which will do more than just be a building. It will be a part of the sun system which nourishes us all. It will become an object of, like a, a temple of the sun, and will work with the sun. I thought I could do that. I was wrong. Dead wrong. I found that out this

morning. I found out that this tower does so much more than I ever dreamed. It expresses so much of the hopes of our times. It is one with the sun. This tower moves—every time you take a step, the tower turns. Every time you take another step—more lights come from other facets of the prisms.

"Lots of things happen I had no idea, you see. It's a miracle . . . this whole church. I have to be a little humble. I had help. You can guess where that help came from, and I am very grateful to Him and to Dr. Schuller."

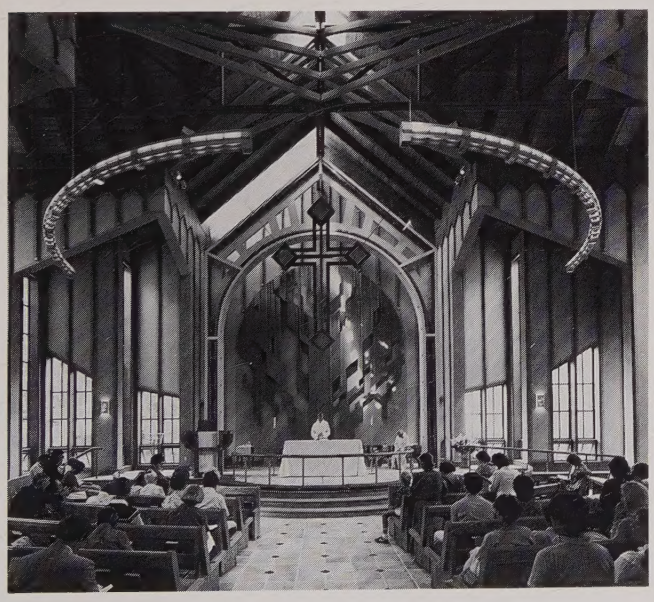
Deadline for IFRAA's Arts Awards: July 1

The Interfaith Forum on Religion, Art and Architecture announces its 1991 Visual Arts Award Program. All entries must be in the form of 35mm slides. Award winners will be published in a handsome folio of pages—one full page per award (reprints are available)—and their work will be displayed and distributed at IFRAA's regional and national conferences, at the National AIA Convention, and other events concerning church builders and leaders. Award winners will also be published in IFRAA's *Faith & Form* magazine.

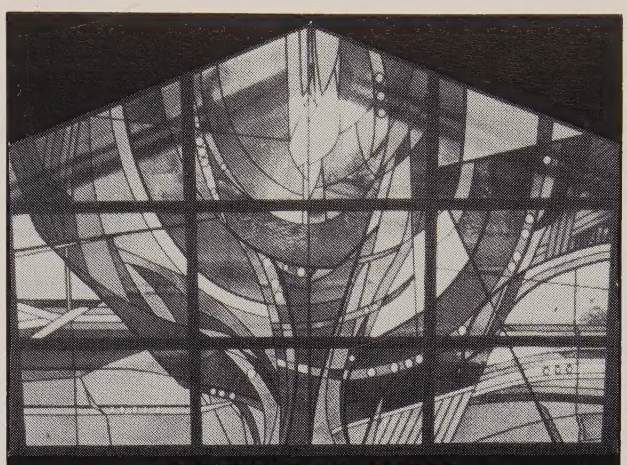
Open to all media, the entries are judged based on originality of design, quality of craftsmanship and appropriateness to sacred space. Deadline for entries is July 1, 1991. Entry forms may be obtained from: Maureen McGuire, Arts Award Program Coordinator, 924 East Bethany Home Road, Phoenix, AZ 85014, (602) 277-0167, fax: (602) 277-0203. (Send self-addressed, stamped envelope for quickest response.)

Charles Moore and the Gold Medal

The Gold Medal of the AIA was awarded this year to Charles Moore who will be familiar to IFRAA members for his design of St. Matthew's Church in Pacific Palisades, California. He affirms collaboration and process with the building user, and has



taught at ten different schools with his present position at the University of Texas in Austin. His churches include: All Saints Episcopal in Pasadena, Bel-Air Presbyterian, Church of the Nativity in Rancho Santa Fe, Calif., First Church of Christ, Scientist in Glendale, Calif., Unity Church in Austin, Texas, and Kehillath Israel Congregation in Pacific Palisades.



■ LEONE McNEIL ■

LEAD & LIGHT WORKS

Contemporary Stained Glass designing and fabrication for Religious and Secular Environments, always maintaining a sensitivity in its creative balancing and enhancing between glass and architecture.

BOX 552 ■ MENDOCINO, CA 95460
707-937-5227 ■ 707-937-2703

Crystal Luminaries

Inspired by the traditional luminaries of the American Southwest, these handsome crystal candlesticks are at once massive and light, decorative and practical. Equally appropriate as altar candles or sanctuary lights, they are a single example of the many fine furnishings for today's church available exclusively from the Almy catalog.

We welcome the opportunity to serve you. To learn more about our company and its products, please call us at 203.531.7600, or write to the address below for a free copy of our catalog.

Almy — outfitters to the church and clergy since 1892.

C.M. ALMY & SON, INC.
10 Glenville Street, P.O. Box 2628, Department 5
Greenwich, CT 06836–2628

ARCHITECTURE: A PLACE FOR WOMEN

Reviewed by Pamela W. Hawkes

ARCHITECTURE: A PLACE FOR WOMEN. Ellen Perry Berkeley, Editor, Matilda McQuaid, Associate Editor. Washington, DC: Smithsonian Institution Press, 1989. ISBN 0-87474-231-5.

The title of this book is ironic, for as recently as 20 years ago, many people believed that architecture was definitely *not* a place for women. In 1890, the editors of the influential magazine *American Architect and Building News* had proclaimed that "girls, although industrious and faithful, would not, as a rule, succeed in the intense labor necessary to perform architectural work of real value." In an essay titled "Should You Be an Architect?" reprinted as an advertisement in *Life Look* and *The Saturday Evening Post* and then distributed in a book through the 1970s, modernist Pietro Belluschi stated:

> I cannot, in whole conscience, recommend architecture as a profession for girls. I know some women who have done well at it, but the obstacles are so great that it takes an exceptional girl to make a go of it. If she insisted on becoming an architect, I would try to dissuade her. If then she was still determined, I would give her my blessing—she could be that exceptional one.

PAMELA HAWKES, AIA, *is a principal with Ann Beha Associates in Boston, Mass. She received a Master of Architecture degree from the University of Berkeley in California and a Master of Science degree in Historic Preservation from Columbia University, New York. She served as Project Manager for Trinity Church in Boston for its Master Plan and Restoration Program. At present she is a Commissioner for the Massachusetts Historical Commission. She enjoys writing on architecture for selected publications.*

The title of this book is ironic, for as recently as 20 years ago, many people believed that architecture was definitely NOT a place for women.

There is some irony, too, in the circumstances behind the publication of *Architecture: A Place for Women*. It is a collection of twenty-two essays by architects and historians, commissioned to commemorate the 100th anniversary of the election of Louise Blanchard Bethune, first female Fellow of the American Institute of Architects. In 1900, a decade after Ms. Bethune's nomination, there were 100 women and 10,500 men who held membership in the AIA. In 1987, women accounted for 40 percent of the students in graduate architecture programs, 11 percent of the positions in architectural firms, and only 7 percent of the AIA's membership. Though the right of women to pursue architectural careers is now generally accepted, the position which they find in the profession is by no means equal.

Architecture: A Place for Women recounts the triumphs and frustrations of the past hundred years. The essays range from historical research to first-person accounts and, appropriately for the history of a group long excluded from the mainstream of the profession, the focus is a wide one. It credits the influence of nonprofessionals as well as architects and examines all phases of professional development, from education to completed work.

Several chapters describe the important contributions of women who influenced architecture while not actually practicing it—housewives, authors, reservationists. Louisa Tuthill, author of the first architectural history published in the United States, dedicated her work "to the Ladies of the United States of America, the acknowledged arbiters of taste." Mariana Van Rensselaer was an influential advocate of the work of H.H. Richardson and McKim Mead and White, yet her writings were dismissed by the architectural press as "smacking of the [popular] magazine and so . . . of the literacy hack." Susan Pringle Frost, who helped found the Preservation Society of Charleston, was one of the many generations of American society women who created the historic preservation movement.

Another segment profiles influential educational programs. The Cambridge School of Architecture and Landscape Architecture started in 1915 when a Radcliffe graduate was denied entry to the Harvard Graduate School of Design. Derided as the "Frost and Pond Day Nursery

School" by GSD students, the program produced such distinguished practitioners as Eleanor Raymond and Sarah Harkness of TAC. MIT opened its graduate architecture program to women in the late 19th century, but only one of the fourteen women in the Class of 1930 was able to support an independent office practice in the aftermath of the Depression.

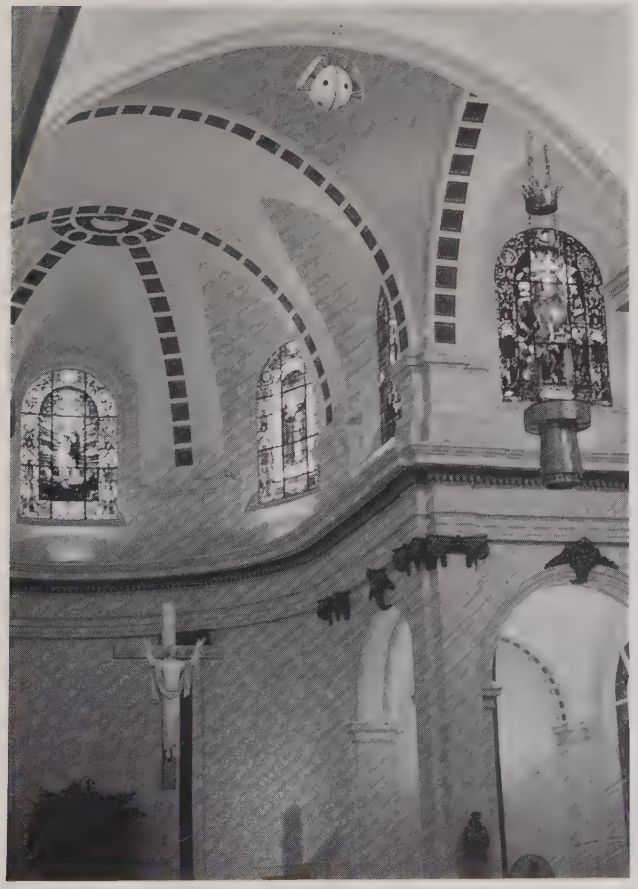
Among the most interesting essays are those which describe the careers of female architects. From the staid practice of Louise Bethune to the more flamboyant career of Julia Morgan, the biographies of early pioneers all required extensive sleuthing, so little had been published on the work of these women in their lifetimes. The first-person accounts by contemporary practitioners are riveting, whether the adamant refusal of Chloethiel Woodard Smith to be considered as a "woman architect" or the constant struggles of Denise Scott Brown to receive the most basic credit for her collaborations with husband Robert Venturi.

The most controversial segment of the book, and the least satisfying, is a handful of essays which postulates a feminist approach to design and practice. Women have spent so many decades trying to establish their right to design any building, not just houses, that any attempt to pigeon-hole their contributions is bound to meet with resistance. While there may be a case for feminist influence on vernacular buildings, more than a few pages is needed to make the case for differences in the work of male and female architects.

The strength of *Architecture: A Place for Women* is in its comprehensive approach and the self-sufficiency of the essays, which permit the reader to peruse it at will. The wide scope and necessarily limited depth are also a drawback, however, for they leave many subtleties unexplored and permit little space for photographs and drawings of work—which are, after all, the most compelling arguments for the place of women in the profession. The book serves as a fine introduction to the subject from which the reader can turn to more comprehensive studies such as *Women in American Architecture: A Historic and Contemporary Perspective* (edited in 1977 by Susana Torre), *Eleanor Raymond* by Doris Cole, or the recently published *Julia Morgan, Architect* by Sara Holmes Boutelle.

There are so many women who, like Chloethiel Woodard Smith, prefer to be recognized as "good architects" rather than "women architects." Hopefully, there will be no need to update this book in 100 years, for women will have been completely integrated into the mainstream of the profession. Until that day, *Architecture: A Place for Women* is fascinating reading for both those who are considering the profession and those who are currently struggling to find a place in it.

"I WOULD RECOMMEND THE SOUNDSPHERE SYSTEM TO ANYONE.."



Built just after the turn of the century, St. Mary's Church in Monroe, Michigan recently completed an extensive repair and rebuilding program. Fr. Brian Chabala, pastor of St. Mary's, was faced with a completely obsolete sound system since the new facility incorporated a vaulted ceiling. People complained constantly, and various sound adjustments did not make any difference. Echo was a large problem, especially with the people who were seated in the rear portion of the church building.

The sound problem was eliminated totally after the installation of one Soundsphere #2212-2 upon completion of the renovation project. Fr. Chabala stated, "I would recommend the Soundsphere system to anyone having sound problems. I can't speak highly enough about it...in fact since its installation there has not been a single complaint about hearing, even when some of the softest readers serve as Lector at Liturgy."

Last July, former Miss America Kay Lani Rafko was married at St. Mary's before an overflow crowd in the refurbished church. The sound operated perfectly and the Soundsphere helped contribute to the beauty of the occasion.

Write or call direct for further information.

SOUNDSPHERE A PRODUCT OF SONIC SYSTEMS, INC.

737 Canal Street • Bldg 23B • Stamford, CT 06902 • USA • Tel (203) 356-1136

THE LADY FROM TULSA

By Martha Jo Bradley and John Bradley

Some years ago Boston Avenue United Methodist Church in Tulsa, Oklahoma was included in the *Encyclopedia Britannica* as one of a hundred most architecturally significant buildings in the twentieth century. When it was completed, O.O. McIntyre, then one of America's foremost journalists wrote, "New York is no longer architecturally the hub of America. The first completely built modernistic church is not on Fifth Avenue, but in the so-called New York of the West—Tulsa, Oklahoma."

In 1925 the people at Boston Avenue Church were preparing to construct a new church building at Boston Avenue and Thirteenth Street, in Tulsa, Oklahoma; a building that the senior minister, Dr. John A. Rice, said must be different. It must be one that invites people to come in and worship and, once they are in says, "Aren't you glad you came?"

The building committee of the official board of the church had carefully examined many drawings, plans, sketches and ideas of numerous architects and designers, but none of them met the dream conceived by Dr. Rice. At this point a friend of the wife of the building chairman, Mrs. C.C. Cole, suggested that a certain art teacher in the Tulsa Public School system might be able to put the dream of Dr. Rice on paper.

Miss Adah Robinson was called and asked if she would like to submit some ideas. She agreed and within a few days submitted drawings and sketches of a church structure different than any current conception they had seen. The sanctuary was circular instead of square Gothic. There was no main entrance but two similar entrances on the north and south. There was abundant light everywhere and flowing lines that pleased the eye. The plans contained enough to make the church board curious about this fe-

Adah Robinson, 1926.

male art teacher whose plans were so compelling.

Adah was born in 1882 in Richmond, Indiana. She received her education at Earlham College, the Chicago Academy of Arts, and the Chicago Art Institute. Moving to Oklahoma in 1905, she taught high school in Oklahoma City and Tulsa, and became head of the Art Department at the University of Tulsa in 1927, remaining in that position until 1945. She then served as head of the Art Department at Trinity University in San Antonio, Texas until 1959 when she retired.

Her students in high school and college art classes adored this gentle woman. The greatest tribute they could pay her was their growth in the art world. Robert Garrison attained fame as a sculptor and returned to execute the sculpture of the Boston Avenue Church. A younger student, Mary McCrary, became a noted glass designer. Another young student, Bruce Goff, showed such great promise that Miss Robinson helped him secure employment as a draftsman with the firm of Endacott and Ruch who were interviewed by Miss Robinson as the architects for the church. She signed a contract to supervise all art features included in her design.

In describing the church of her vision, she wrote: "The concept of a modern church should reflect the ideas, ideals and philosophy of modern Christianity. The plan of this church is an attempt to make evident in form and color the power of spiritual thought, to release the tension of the human mind to a nobler freedom of imagination, as in music, and to assure the hurried passerby of the reality of the Infinite.

"We revere the traditional Gothic form of church architecture because it is the highest and sincerest expression of structure and ideals of that time. We have arrived at a different age. Our structural methods are entirely changed. We need no falsification nor affectation of methods from other times. Our building plan is a frank employment of steel and concrete; therein lies the first architectural principle, *honesty*."

Miss Robinson spent several months researching Methodist history. She herself was a Quaker, but wanted the rich

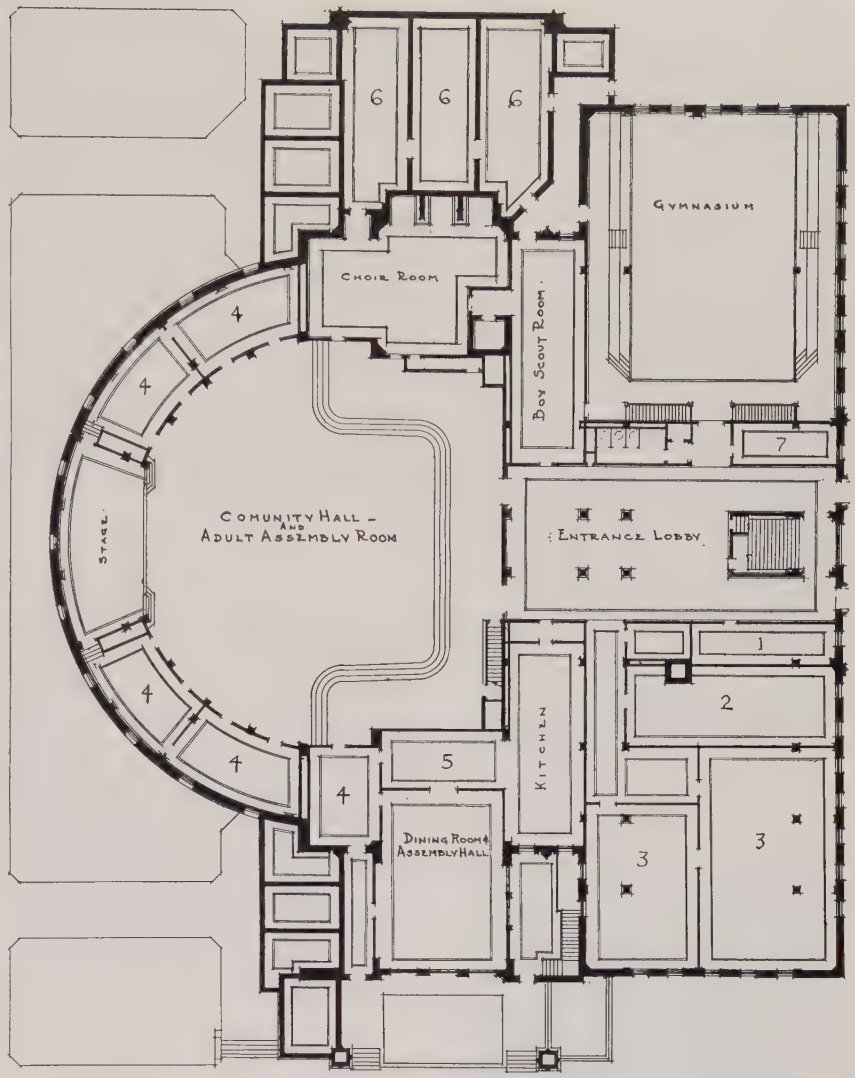
---

MARTHA JO AND JOHN BRADLEY *are Co-chairpersons of the History and Archives Committee of the Boston Avenue Church in Tulsa. They are also both on the Administrative Board of the 7,600 member church, as well as the Worship Committee. She has been a member of this church all her life and John since his college graduation.*

Boston Avenue Church, Tulsa, north entrance.

material which was to be embodied in the sculpture to remind those who worshipped there of their own heritage and tradition.

The site selected was a dramatic one, a triangular piece of ground located at the Intersection of dead-ending 13th Street and projecting somewhat into a main thoroughfare. The plans indicated an entrance on Boston but the building committee under the guidance of Miss Robinson turned the plans 45 degrees clockwise so that the primary entrance faces north toward the main part of the city. "It is a commanding site," one member commented. "As you drive down Boston Avenue the church appears in the exact



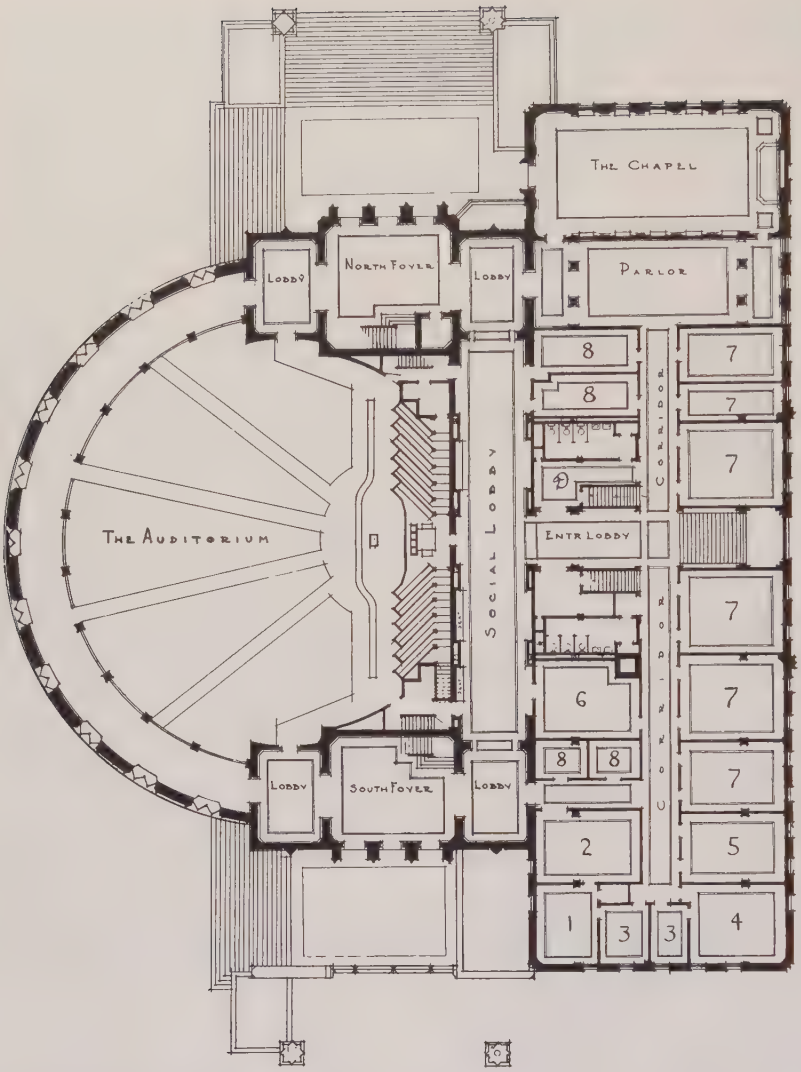
First floor: (1) *nursery;* (2) *cradle roll;* (3) *beginners;* (4) *adult classrooms;* (5) *service kitchen;* (6) *storage rooms;* (7) *physical director.*

Below the Wesleys, north entrance.

center of the street for blocks and almost overpowers you. You can't get away from it."

The minister, Dr. Rice, had been in Europe a year or so before the church was built and was also convinced that continental Christianity was not for America and that what was most needed was a new set of symbols to express modern Christian ideals.

Thus it was that Adah Robinson with a rare aesthetic sensibility designed a structure that is filled with art that expresses the modern period. The entire building is dominated by the vertical which suggests the open mind. All lines flow upward, open and free. At the main entrance are arched forms that suggest a blessing upon all those who pass beneath. Terra cotta motifs above the win-

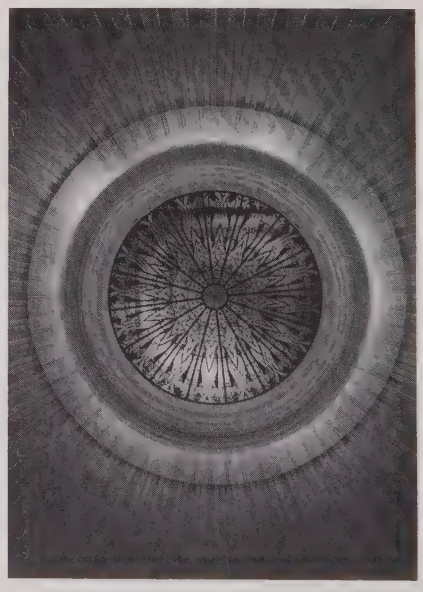


Second floor: (1) *pastor's study*; (2) *reception room*; (3) *offices*; (4) *library*; (5) *religious director*; (6) *literature room*; (7) *young people's classrooms*; (8) *coat rooms*.

South entrance.

Stairs to balcony.

Lower half of sanctuary window. Note tritoma and flowing lines.

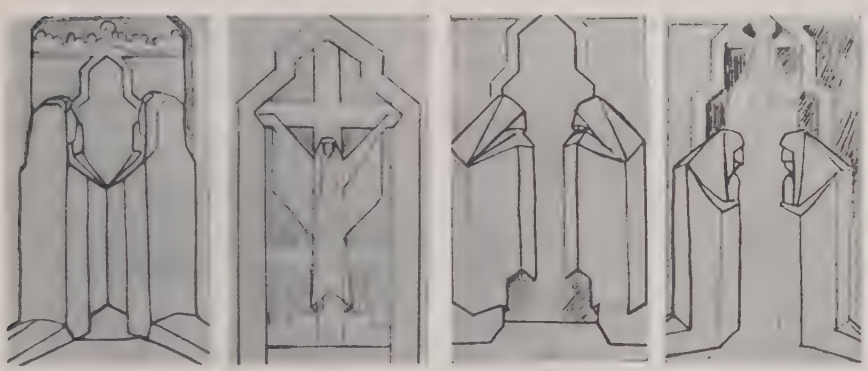


In dome ceiling of sanctuary.

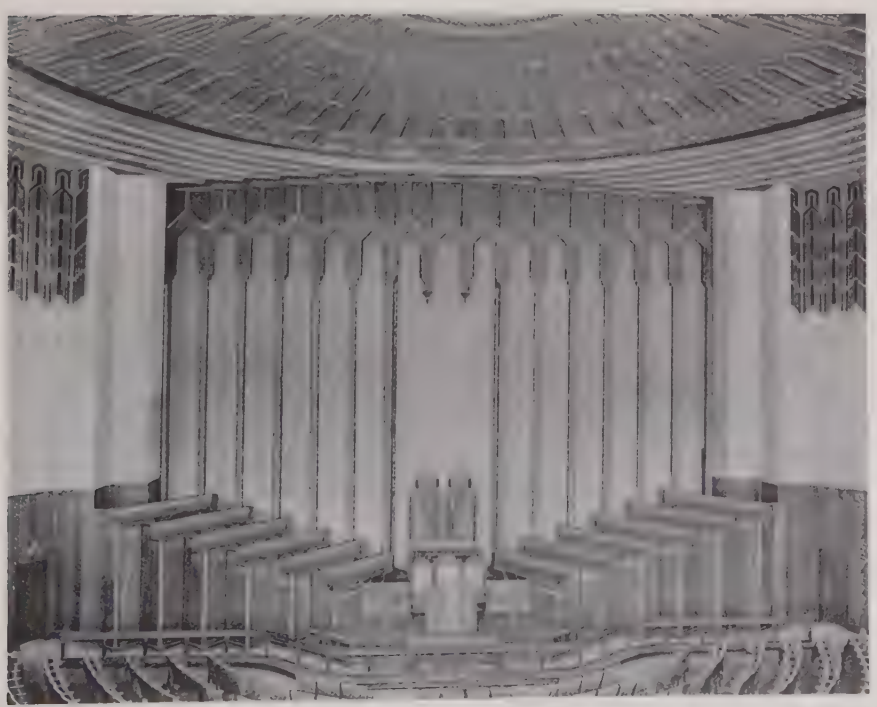
dows represent light and the downward flow of Divine illumination. Ms. Robinson used indigenous flowers of Oklahoma, the coreopsis and tritoma, which are extremely hardy plants to symbolize the strength of Christianity.

Above the North Entrance is the sculpted figure of John Wesley, the founder of Methodism, on his right is his mother Susanna, and on his left his brother Charles, the writer of hymns. Above the South Entrance are mounted circuit riders and historical Methodist figures.

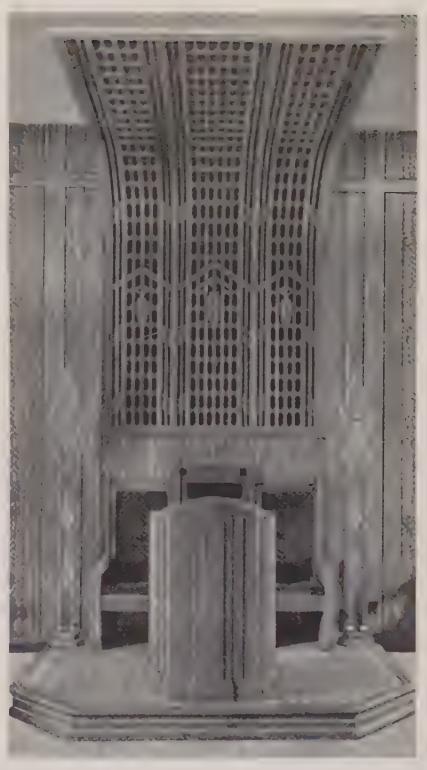
"The concept of a modern church should reflect the ideas, ideals and philosophy of modern Christianity. The plan of this church is an attempt to make evident in form and color the power of spiritual thought, to release the tension of the human mind to a nobler freedom of imagination, as in music, and to assure the hurried passerby of the reality of the Infinite."



Wood carvings on Communion table



Main auditorium.



Chapel pulpit and organ screen

The social lobby.

Everywhere one looks there is sculpture that is used architecturally—not representatively nor realistically—but to augment and clarify the significance of the edifice.

Good design is evident in every inch of the interior from the top of the tower to the tiniest piece of hardware. The designer thought of the entire project in spiritual terms ... this unassuming woman-teacher from the local high school.

DIONE NEUTRA: THE SIGNIFICANT 'OTHER' ON THE ROAD TO FULFILLMENT

Photo by Allen Mitchell

Sandra Bergmann

A Book Review by Sandra Bergmann

RICHARD NEUTRA: Promise and Fulfillment, 1919-1932 Selections from the Letters and Diaries of Richard and Dione Neutra. Compiled and translated by Dione Neutra. Carbondale, Ill: Southern Illinois University Press, 1986. 260 pages, illustrated ($24.95).

When in 1919 Dione Neidermann and Richard Neutra met in her native Switzerland, Dione was 18 years old, a promising cellist known locally for her singing voice, and Richard, born in Vienna, was 27. Recently released from the Austrian army at the end of World War I, he was a graduate architect, but working then for a Swiss landscape designer, experience that later would stand him in good stead. Often separated during their courtship—they did not marry until 1922—and in the early years of their marriage, they corresponded frequently, and it is from these letters and her diaries that Mrs. Neutra compiled this book, 16 years after her husband's death in 1970.

Promise and Fulfillment is a love story—a portrayal in their own words of the growth of two young people who believed in each other and shared similar ideals. It is Mrs. Neutra's major gesture to, and affirmation of, her husband's work and mission to establish the International Style, but to the reader it is much more than a record of Richard's formative years and their early struggles; it is an affirmation of Dione herself. Though Richard is the protagonist in center stage, the reader is well aware of the figure of a remarkable woman, who was content to stand in the wings as she readied the stage for her husband.

Reprinted by permission of Southern Illinois University Press

Wedding day, Dione and Richard Neutra. Hagen, Germany, 1922.

Convinced that the United States would be more receptive to his architectural goals than was economically depressed Europe, Richard Neutra emigrated in 1923, working briefly in New York and then Chicago. When in July 1924 Dione joined him (leaving their first son in Switzerland), he was working with Frank Lloyd Wright at Taliesin. Six months later the family settled in Los Angeles, where Richard (after the close of this book) would become one of the foremost proponents and practitioners of contemporary architecture, achieving success as a designer, author, and teacher.

The appeal of this book lies in the unfolding, almost too intimate account of a love and marriage that held out over many hurdles and years. But what also emerges is a pattern in Richard and Dione's relations that was to repeat itself throughout their life together: success and recognition for Richard, followed by self-doubt and then deepening depression, which meant heavier and almost unbearable dependence on Dione. Though she longed for escape during these joyless periods, Dione always gravitated back, missing, as she claims in one letter, his "vitality." That these two complex personalities with opposing temperaments met basic needs in each other is indicated in the intricate by-play of their correspondence.

The Lovell Health House (1929) had demonstrated Neutra's ability creatively to adapt the International Style to a re-

SANDRA BERGMANN *is both wife and collaborator with architect* Richard Bergmann, FAIA, *of* New Canaan, Connecticut. *Like* Dione Neutra, *her husband's practice has been her "project" for the past* 22 *years. Before that she earned degrees in art education from* Oklahoma State University *and the* University of Illinois.

gional Southern California setting. Richard had arrived, had received public acclaim, but he was physically exhausted after two years of work and so depressed that, on Dione's urging, he set out alone to travel by ship around the world—an odyssey that brought him honors in Japan, an invitation to the Bauhaus, wide recognition in Europe, but on his return to America no new commissions. (Further acclaim came in January 1932 when his work was included in the seminal "International Style" exhibit at the Museum of Modern Art in New York.)

Dione with their two sons had joined her husband in Europe but remained with her family when Richard went back to California, creating the first acknowledged low point in their marriage of eight years. Writing from Zurich, Dione searches in youthful pain for a lost innocence. Sadly she sees that the private man who had captivated her in 1919 had all but disappeared in the public persona, whose ego and sense of mission were damaging their relationship. But as she sees beyond her earlier illusions and romantic expectations, her doubts and unhappiness pass. Instead of wanting to change him, she looks for change within herself.

> As a mother I was too impatient and too egotistical . . . . As a sweetheart I am not perfect either. However, I have the impressions that I could learn more, could learn to approach eternal verities better than I did in first years of our marriage . . . . As I now deeply probe my soul, a great longing comes over me. I wish ardently to immediately start to become the wife who will measure up to my own evaluation . . . . What I value most in our marriage . . . is the certainty that I am developing . . . am ever improving humanly. (p. 208)

Neutra's letters often contain superb descriptions of places and other master architects such as Mendelsohn, Sullivan and Schindler, but his earliest letters, with their studied and carefully balanced style, alert the reader to what he once jokingly referred to as the "poseur" and inherent actor within him. Life for Neutra was a stage with opportunities for heroic roles to be seized at the precise moment. Sometimes his performances drew loud applause, other times depressing silence. Whatever the outcome, he always needed to act before an audience. Writing in later years at a low point in their relations, Dione struggles to convince herself that the "charming, witty Richard Neutra his audiences knew" was the real person, not the increasingly joyless man

Neutra sketch of Dione playing a sonata by Eccles. Berlin, 1922.

incapable of celebrating or stopping long enough to enjoy the smaller pleasures of life.

His early contact with Dione's family shows another of his qualities and explains his hunger for an audience. Neutra was a teacher "par excellence." He possessed all the necessary attributes: ideas, vision, wit, eloquence and great persuasive powers. It is significant that since his death he is most often remembered by colleagues and friends in his role as mentor, teacher, director, writer and zealous champion of ideas. Perhaps it was this gift of making ideas come alive, of sparking the minds of his listeners and stimulating them to creative response, that bound Dione magically to him. She had been his first pupil and remained his best, sometimes his only, audience to the end.

Neutra's intellectual vitality won the admiration and friendship of another prominent teacher and kindred spirit, the Rev. Robert Schuller. Neutra's most significant work in the 1960s was the Garden Grove Community Church, California, which he designed in collaboration with his second son Dion. Looking back on those years of growing friendship, Dr. Schuller claims indebtedness to Neutra for having helped to restructure his philosophical and theological thought and regards him as one of the principal influences in his life.

Reprinted by permission of Southern Illinois University Press

In the recent memorial service for Dione Neutra, who died September 1, 1990, at the age of 89, Dr. Schuller, who presided, described Dione's approach to her husband's career in one simple precise statement. "Dione," he said using architectural jargon, "made Richard Neutra her project." In eulogizing her life, he recommended that such an approach should be the goal of all wives of great men with ideas and vision.

Why Dione, so different temperamentally, should have undertaken such a monumental "project" is one of the book's puzzling questions. The answer may be traced back to some of the early correspondence. Almost two years before their marriage, Dione, having a premonition of the future, wrote:

> When I think of my life as being intertwined with yours, I always imagine that your art will take precedence, although I know that you love me very much. In the beginning it was very difficult for me to get accustomed to this concept, but now no more . . . . Every woman hopes to be most important in her husband's life. Only because I have tried to tell myself for a year that I am only second in line has this become a natural conclusion. I would not find it quite unnatural if it were not so. I am in the truest sense, terribly ambitious for you, not to gain fame and fortune, but to finally get a chance to build. (p. 32)

A decade later she is patiently resigned to her early perception, "What do I have except you and my belief in your architecture? With me you come first, then comes architecture, finally the children. With you architecture comes first, then me, then the children." (p. 187)

On the eve of their marriage, Richard Neutra had clearly outlined his concept of the ideal wife, which presumably she had accepted:

> My wife shall above all fortify me and unequivocally let me feel that she knows the good which is in me and in my gifts. Nothing romantic—rather something ETERNAL. In our profession there are only a handful of men who strive with a pure heart . . . . But you should never feel neglected, as long as I am engaged with my better self and my work. For this is your companion, and this shall be our common work. (p. 83)

Such chauvinistic tones may be repugnant to a 1990s reader. But, in fairness to Neutra, he never deliberately stood in his wife's way or denied her from being her own person. On the contrary, he constantly challenged her to grow and expand, particularly in their early years together, and he encouraged her studies,

when possible, with famous cello masters.

Superficially perceived, Dione sacrificed a promising career to enable her husband to pursue his. Yet it is clear that she could not have contributed to his growth to the extent that she did had she not remained the talented, creative and strong woman that she was. She simply chose to fulfill her own creative sense vicariously through helping him realize his, and her choice was by no means passive. They balanced each other out, and as their chemistries mingled, they became the catalysts for the best in each other. Dione's sunny disposition, her remarkable joy of life, her musical talents and rich, mellow, evocative singing voice brought harmony and sanity to his tense tormented world. For her part, she repeatedly congratulated herself on being Neutra's wife and learned to accept the "highlights" with the "daily pinpricks."

In *Richard Neutra and the Search for Modern Architecture*, the definitive critical biography by Thomas S. Hines, which is a must companion to Mrs. Neutra's book, Dione's role is penetratingly summed up through the perceptions of her youngest son Raymond Neutra. Raymond sees his mother as "complexly involved" in Neutra's staged or real persona.

> In Neutra she early saw potential—unshaped genius—and decided to devote her life to helping him realize it. They formed a symbiotic unit; they acted as one person. She strongly encouraged the Faustian contract Her ego needed his success and the constant sense of urgency in their lives that frustrated but also thrilled her. She found much of her excitement vicariously through him. She goaded him to be "interesting" and controversial. He did not have the option of not being famous. Otherwise, he feared she might lose interest. (Reprinted by permission of publisher, Oxford University Press, New York, 1982, p. 293.)

Promise and Fulfillment is a paean to Dione's rich contribution to a challenging marriage. By extension, her story pays homage to the lives of those many unsung wives who, like herself, made a deliberate commitment to share their husbands' dreams and ideals and actively participate in their fulfillment. It is a book that indeed promises and fulfills what Shirley Hufstedler intimates in her preface, "discoveries of the voyages of the mind, of life as it should be, and life as it is."

Over 80 years of lighting design and manufacturing expertise. An unlimited range of traditional, contemporary and custom church lighting fixtures to satisfy both religious aesthetics and the practical requirements of worship.

Architectural, HID, Fluorescent and Trak Lighting also available for every lighting need.

NL Corporation • 14901 BROADWAY • CLEVELAND, OHIO 44137 • (216) 662-2080

TWENTIETH CENTURY PATRONS OF THE SPIRITUAL IN ART

By *Diane Apostolos-Cappadona*

The phrase, "patron of the arts," immediately conjures up images of persons of great wealth and power who have commissioned and collected works of art. These patrons of the arts are characterized as having strong convictions in their support and shaping of the artists and the works of art they have commissioned. In fact, this phrase brings to mind the great Renaissance patrons like the Medici or the American robber barons of the 1890s.

The root of the word *patron*, however, comes from the word for parent. Parenting involves not simply the siring of a child or children, but the nurturing of them. If we look, then, at the concept of "patron of the arts" as a nurturer, we recognize that the "power" of patronage is richer and multi-leveled. To nurture means more than to direct and support, it also indicates the creation of an environment for the artist and for works of art.

To be a patron, then, is not simply a lifestyle as it was for the Medici, but rather a vocation. It is in this revisionist understanding of patron as nurturer and of patronage as vocation that we find an extraordinary group of women who have "nurtured" the spiritual in art—Jane Dillenberger, Dominique de Menil, Jane Blaffer Owen, and Eloise Spaeth.

Each of these women has transformed the role of patron of the arts to her own individual vocation as exhibition curator, collector, commissioner, and teacher. Committed to the spirituality of art and the integral role of the artist in 20th-century society, these women have sought to establish environments in which others can experience the transformative and creative power of the spiritual in art.

To nurture means more than to direct and support, it also indicates the creation of an environment for the artist and for works of art. To be a patron, then, is not simply a lifestyle as it was for the Medici, but rather a vocation.

1.

Eloise Spaeth nurtured the establishment of exhibitions devoted to religious art at secular institutions.[1] She curated the first exhibition dedicated to the relationship between modern art and religion at the Dayton Art Institute in 1944. She set the tone for her continuing dedication with the scope and character of this first exhibition. On display were works by major American and European artists including Marc Chagall, Marsden Hartley, Pablo Picasso, Abraham Rattner, Georges Rouault, and Joseph Stella. Further, she included objects of liturgical art and photography. In 1952, as a representative of the American Federation of Arts (AFA), she served as an advisor to the exhibition, "Contemporary Religious Art," at Union Theological Seminary.

Instrumental in the restoration of the Guild Hall Museum in East Hampton, New York, Mrs. Spaeth curated its 1956 exhibition, "Contemporary Religious Art." In 1958, under the auspices of the AFA, she curated the travelling exhibition, "God and Man in Art," which continued the themes and directions established by her 1944 exhibition. An active supporter of excellence in art for the Roman Catholic Church, Eloise Spaeth's legacy as a patron of the spiritual in art was the recognition by secular institutions of art of the integral connections between religion and modern art.

2.

Dominique de Menil has been a patron of the spiritual in modern art through the development of her extraordinary collection and her promotion of significant art historical publications. Following her conversion to Roman Catholicism, she encountered the French Dominican, Marie-Alain Couturier. His version of sacred art influenced Mrs. de Menil's aesthetic sensitivities and undergirded the development of an art collection. She sought out not only the best work by contemporary European and American artists, but

DIANE APOSTOLOS-CAPPADONA *is a Professorial Lecturer in Religion and the Arts at Georgetown University, and on the Adjunct Faculty in Christianity and Art at the Pacific School of Religion. She is General Editor for the* Series, *and Associate Editor for Christian Art of the* International Encyclopedia of Religious Art, *which is scheduled for a 1994 publication by The Crossroad Publishing Company. She is the editor of* Essays and Conversations *by Isamu Noguchi and* Symbolism, the Sacred, and the Arts *by Mircea Eliade.*

the artists as well. Her eventual commission of the Rothko Chapel offered a singular opportunity to one of America's leading artists—to totally create an environment which the patron dedicated to the silence of God.

Most recently, Mrs. de Menil oversaw the building of the Menil Collection in Houston, which now houses her personal collection of art ranging from pre-Columbian and Byzantine images to 20th-century abstractions. An active supporter not only of artists but of art scholarship, she established the Menil Foundation, which oversees among other projects a multi-volume history of the black image in western art and studies of Marie-Alain Couturier and Mark Rothko.

Dominique de Menil has reshaped the concept of patron in light of her dedication to the development and education of the public to the finest works of the spiritual in art.

3.

As a bride, Jane Blaffer Owen was taken by her young husband to New Harmony, Indiana. She was then, and still is today, moved by what New Harmony, a 19th-century Utopian community, gave to this nation. She became committed to the restoration of New Harmony as a center of peace and spiritual renewal. In order to "envelop visitors in a tangible and visual tranquillity while at once, as Stevenson has written, 'stabbing one's spirit bright awake,'" Mrs. Owen has sought out the finest artists, craftspersons, and thinkers to continue the vision of New Harmony into the next century.

"Whether in the selection of a work of art, the re-creation of an old house, the creation of something new, a chapel, a church, an inn, a restaurant, a garden, I have hoped that the viewer would become more centered and more aware," she has said. Her vocation to the establishment of an environment supportive of the souls of its visitors has led Jane Owen to seek out the finest artists and architects for New Harmony. "Finest," however, does not mean commercial status or critical recognition. Mrs. Owen's guiding principles have included the authenticity and integrity of the works of art as well as the spiritual vision of each architect, artist, and craftsperson. In her dedication to the vision of New Harmony she commissioned the building of the Roofless Church, the Paul Tillich Park, and the Thomas Merton Memorial, "Our Lady of Peace."[2]

Chapel in New Harmony by Stephen De Staebler with limestone altar designed after a millwheel; earth colored tiles from a New Harmony kiln; poplar door made from boards hewn by New Harmonists.

The ducks at New Harmony think St. Francis (by De Staebler) is feeding them.

Gently but supportively, Jane Owen has nurtured the growth of each artist who has participated in the revitalization of New Harmony. She is convinced that "the enormously gifted artists whose creations can be enjoyed both in and out-of-doors"—are those responsible for the description of New Harmony as a "pocket of peace, a place of renewal and refreshment." New Harmony is an active center of educational programs and continues the educational vision of Robert Owen. Mrs. Owen actively contributes to public art education through the travelling exhibitions sponsored by the Sarah Campbell Blaffer Trust. As the guiding light of New Harmony, Jane Owen has revisioned the concept of patronage to one of spiritual vocation.

Entrance to the Roofless Church by Philip Johnson with gates by Jacques Lipchitz.

The Descent of the Holy Spirit by Jacques Lipchitz under the canopy of the Roofless Church by Philip Johnson in New Harmony, Indiana.

4.

Jane Dillenberger has reformed the role of the patron as a nurturer of the spiritual in art through her work in theological education and museum exhibitions. One of the first persons to teach art history in a theological school, she began her academic career at Drew Theological Seminary in 1950. After moving to the San Francisco Theological Seminary in 1962, she became a central figure in the establishment of a doctoral program in religion and the arts at the Graduate Theological Union. She initiated two major travelling exhibitions dedicated to American art and religion.

In 1972, with Joshua C. Taylor of the National Collection of Fine Arts (NCFA), she co-curated "The Hand and the Spirit: Religious Art in America 1700-1900." and in 1977, with John Dillenberger "Perceptions of the Spirit in Twentieth-Century Art." She served as a co-curator again with Taylor and Regina Soria and Richard Murray for the 1979 exhibition, "Perceptions and Evocations: The Art of Elihu Vedder." In 1982, she returned to the Pacific School of Religion and recently was awarded the status of Professor Emerita. A popular lecturer for religious organizations and universities, she has sought to extend her personal commitment to the spiritual in art to all those willing to listen, even for a moment.

Jane Dillenberger's study of art has been premised on the centrality of seeing.[3] She is able to transfer this experiencing of art into her written analyses of works of art. Interwoven within her commitment to the discipline of seeing are scholarly studies in Christian iconography and the presentation of the human body in art. Her detailed examination of a particular work of art, specific symbol of theme, avails itself of a multidisciplinary approach integrating scripture study, church history, theological analysis, and cultural history with art history.

Paul Tillich tombstone.

Her earliest interests, from the 1950s, were iconographic studies of traditional Jewish and Christian art. These were followed in the mid-1950s by attempts to decipher the spiritual impulse in modern art. Then, she began to examine the image of woman in both secular and sacred art in the early 1960s. Her interests turned to the study of both American and northern European art in the 1970s. In the 1980s, she returned to her study of the image of woman. Her publications include *Style and Content in Christian Art*, *Secular Art with Sacred Themes*, and most recently, *Image and Spirit in Sacred and Secular Art*. With John Dillenberger, she co-edited *On Art and Architecture* by Paul Tillich. It is through her fundamental commitment to the spiritual in art and her dedication to education that Jane Dillenberger has transformed in her own inimitable style the meaning of patron of art.

These four unique women, then, can be seen as creatively and constructively patronizing the spiritual in art in the modern world. Through the varied modes of museum exhibitions, theological education, publication of books, research support, and art commissions, these women have continued to extend the presence of religious art in this secular century. Each in her own personal way and through her individual gifts has been a patron, that is, one who nurtures a supportive environment for the experience of the spiritual in art.

NOTES

[1] A basic source for the development of this article was John Dillenberger, *The Visual Arts and Christianity in America* (New York: Crossroad Publishing, 1989 (1988)).

[2] All quotations from Jane Blaffer Owen are from her letter to the author, 21 November 1990.

[3] The following two paragraphs are adapted from the "Editor's Preface: Vision Does Not Perish" to Jane Dillenberger, *Image and Spirit in Sacred and Secular Art* (New York: Crossroad Publishing, 1990).

THE 1990 IFRAA VISUAL ARTS AWARD WINNERS

Jurors

Karin Baker is a painter and printmaker and Associate Professor of Art at Rice University. She has an M.F.A. from the University of Wisconsin and has twice been a recipient of grants from the National Endowment for the Arts. Her prints have been exhibited internationally; she recently had a solo exhibition at the Susanna Sheffield Gallery.

Susan Chadwick is a philosophy major at Columbia University and has been the art critic for the *Houston Post* for more than five years.

Rev. Don A. Newman has an M.A. in Liturgy from Notre Dame University. He is pastor of St. Pius V Catholic Church in Pasadena, Texas and chairs the Liturgical Commission for the Diocese of Galveston/Houston. He also is a member of the Diocesan Building Commission.

Charles Tapely, FAIA, Principal Architect of Tapely/Lunow since 1960, is a specialist in religious buildings and has often designed interior furnishings and collaborated with artists for the enhancement of his buildings. He was educated at Rice Institute and has been guest lecturer at the schools of architecture at the University of Texas, Rice University and Texas A&M University. He has been a Director of the Contemporary Arts Museum of Houston, the Houston Arboretum, Rice Design Alliance and the Bayou Preservation Association.

HONOR AWARDS

James Kimo Griggs, AIA
Somerville, Massachusetts
Aluminium spire for the Church of St. Therese, Wilson, North Carolina.

Jury: An interesting combination of modern materials with good Gothic design. A successful blending of modern and traditional.

Jack Goldstein
The Greenland Studio, Inc.
New York, New York
Four stained glass windows for Temple Sholom, Chicago. Above, "The Parting of the Red Sea."

Jury: The artist has succeeded in creating innovative new symbols which are clearly legible. The designs are dynamic and powerful in color, composition and technique.

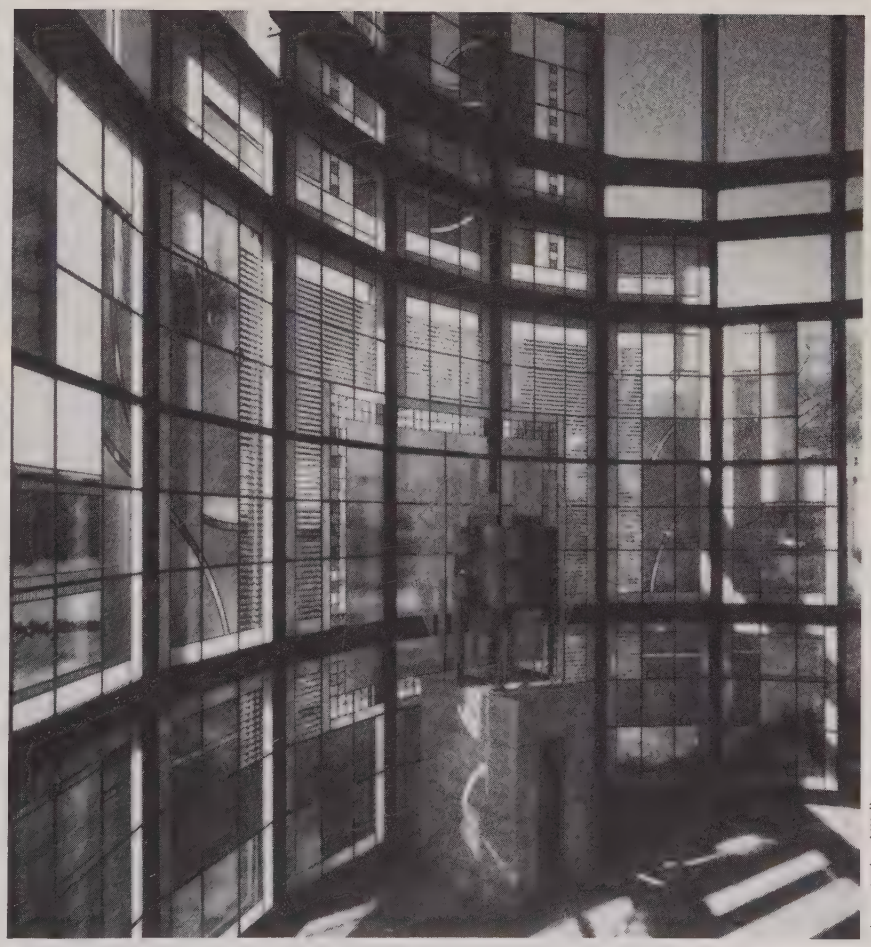


Photo Richard Walker

David Wilson
South New Berlin, New York
Leaded glass window for the Mary Mother of the Church Chapel, NCCB/USSC Headquarters, Washington, D.C. Leo A. Daly, architect.

Jury: The artist shows a clear understanding of the architectural space and beautifully articulates the relationship of his medium to both interior and exterior functions of that space.

MERIT AWARDS

Photo: Henry Eastwood, Schroeder/Eastwood, Washington, D.C.

Nol Putnam (Honor Award)
White Oak Forge, Ltd.
The Plains, Virginia
Wrought iron Columbarium Gate, Washington Cathedral

Jury: The lacy, delicate quality of the design defies the nature of the material. The organic design makes an interesting contrast to the surrounding space, giving a romantic vibrancy to a place for the dead.

Photo: Richard Tayler

Jean T. Myers
South Lake Tahoe, California
Leaded stained glass window, First Christian Church, Portland, Oregon. John C. Pecsok, FAIA, architect; Stewart Olson, fabricator.

Jury: We liked the clarity and simplicity of this most basic of Christian symbols. The line quality is most pleasing.

Brenda Belfield
Alexandria, Virginia
Faceted glass windows, Connecticut Mausoleum; Richard Bergmann, architect.

Jury: Gentle colors and skillful handling of the faceted glass medium soften and warm a space that might otherwise appear cold and severe.

Catherine Kapikian
Rockville, Maryland
Needlepoint raredos, Metropolitan Memorial United Methodist Church, Washington, D.C.

Jury: A design most appropriate to the given space, yet original, interesting and intriguing in technique and color relationships. Community participation is admirable.

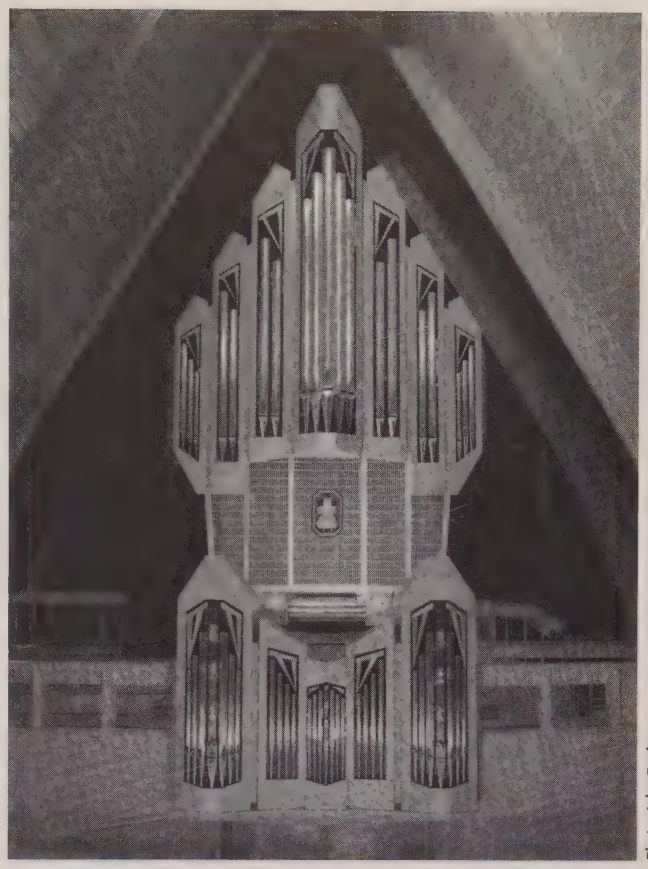
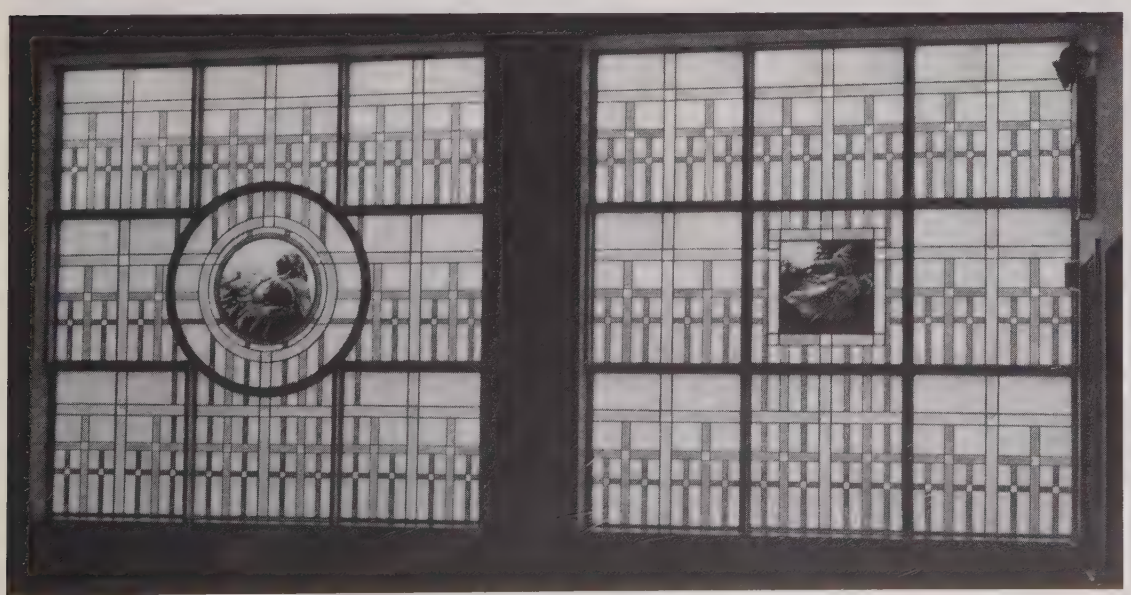


Photo: John Beckman

Gottfried C. Reck
Steiner-Reck, Inc. Organbuilders, Louisville, Kentucky
Pipe organ, Caldwell Chapel, Louisville Presbyterian Theological Seminary

Jury: An impressive design incorporating the skills of the woodworker and musician. It enhances the space with both visual and audio media.

Arthur Stern/Randy Dixon
Arthur Stern Studios
Oakland, California
Stained glass Stations of the Cross windows, St. Mary's Parish, Oakland, California.



Jury: The combination of abstract and recognizable imagery is successful. These are designs which should remain appropriate for many generations.

CITATION AWARDS

Barron Naegel
Old Lyme, Connecticut
Cast stone bas relief sculpture — The Nativity.

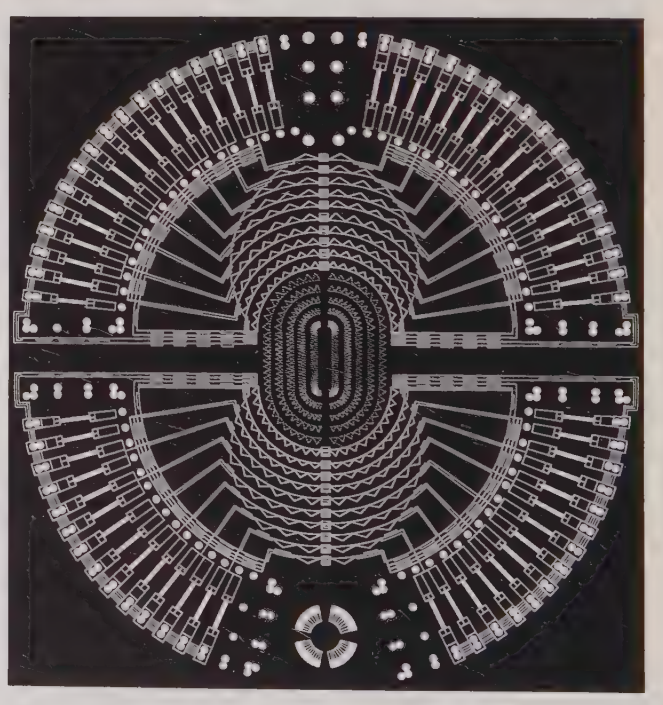
Jury: An interesting visual narrative.

Stephen Bondi
Santa Cruz, California
Forged steel and wood furnishings, Chapel of Resurrection, Episcopal Homes Foundation, Santa Rosa, California

Jury: We responded to the use of organic imagery at a time when recognition seems to be given to so much work that is inorganic in style.

Ellyn L. Amador
Landry & Landry Architects
Dallas, Texas
Eucharistic Chapel gates, Catholic Church

Jury: An admirable solution to the difficult problem of placement and function of the tabernacle in Catholic liturgy. The design is bold and direct; elegant in its simplicity.



Carl Geckler
Chicago, Illinois
Study for an urban gathering space

Jury: An interesting study which attempts to re-study ancient spaces for use in contemporary worship. Has a timeless quality, which reaches into the past as well as the future.

Nothing sounds like a finely tuned cast bell. Nothing.

TAYLOR BELLS, INC.
31 Central Street, Suite 7, Wellesley, MA 02181

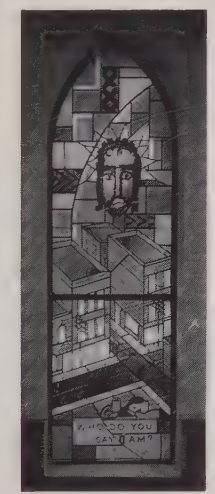
Call us.
1-800-753-2355

Melotte-Morse Stained Glass, Inc.

St. John's Lutheran Church, Quincy, Illinois

Specializing in New Work
Created for Specific
Environments and
Restoration and Conservation
of Religious, Secular and Residential
Art Glass

213 South Sixth Street
Springfield, Illinois 62701
(217) 789-9515



MEADE MEMORIAL EPISCOPAL CHURCH
Alexandria, Virginia

CUSTOM DESIGNS
Unique as ROULT

Stained Glass Associates

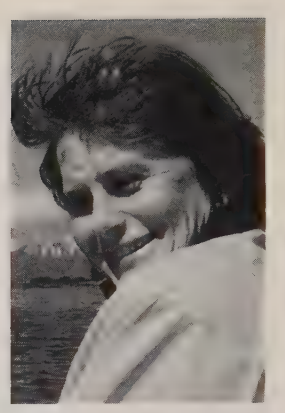
919/266-2493

Index of Advertisers

Allen Organ Company . . . . . C-4 & PC
C.M. Almy 9
Conrad Schmitt Studios 7
Eastern Construction 6
Jean-Jacques Duval 8
Landmark Rigging 8
Leone McNeil 9
Manning Church Lighting 41
Melotte-Morse Stained Glass, Inc. 27
New Holland Church Furniture C-2
NL Corporation 18
Rodgers Instrument Corporation 5
Rohlf's Stained & Faceted Glass . . . . . PC
Rudolph N. Rohn Studios 6
Schulmerich Carillons, Inc. . . . . PC
Sonic Systems, Inc. 11
Stained Glass Associates 27
Steeplejacks . . . . . PC
Taylor Bells, Inc. 27
Willet Studios 4

C = cover; PC = postcard

FRESH WINDS OF THE SPIRIT: LITURGY IN THE FREE CHURCH



By Joan Brix Carter

To talk about liturgy in "the free church" is difficult because its worship is a complex web of intricately woven practices as varied as the theological theories which give it form.

Today's free Church, a composite of several traditions, enacts its worship through liturgies which emerge from multiple sources. From loosely woven guidelines and recommended orders of worship devoid of content, to precisely formulated rubrics complete with set liturgical texts, many and varied are the directives which contribute to liturgies now practiced.

Springing from a common theology of worship developed in the Reformation, free Church traditions have not always reflected such diversity. In fact, for over a century liturgical worship, focusing on a return to early Church practices, was amazingly uniform. Then in the seventeenth century, under the influence of Puritan and Pietistic sentiments, a sizable segment of the reformed church broke with the rich liturgical tradition inaugurated in the sixteenth century by reformer John Calvin.

Convinced that prescribed liturgies were closing out the work of the Holy Spirit, the newly constituted Church committed itself wholeheartedly to the spontaneity of extemporaneous worship, thus earning for itself the title "free Church." Framed by what was believed to be the guidance and inspiration of the Holy Spirit, each worship service became a unique event, unpredictable in both order and content.

Despite its initial promise, extemporaneous worship ultimately led the Church into difficult times. Following its own interpretation of New Testament descriptions of worship, the free Church experienced first hand the hazards hinted to in Biblical cautions such as "the spirit of the prophet is subject to the prophet" and "let everything be done decently and in order." Eventually the most potentially serious effect of extemporaneous worship, the side-lining of the community, became a reality. The corporate nature of worship, threatened by the absence of predictable and familiar elements, gave way to a privatized spirituality. The individual at worship, now subjected to highly personalized interpretations of God's word and will, moved from the role of participant to that of observer. But what proved to be a troubling development for the free Church helped prompt the nineteenth century stirrings of liturgical renewal, which have in this century reached into all segments of the Church—Catholic and Protestant alike.

Today's free Church, armed with both the sixteenth century understanding of the corporate nature of worship and the twentieth century understanding of symbol and language, stands at a door of great promise.

Hampered in its early years by lingering pietism and rationalism, the process of renewal now offers some intriguing possibilities for worship in the free Church. Today's Church, armed with both the sixteenth century understanding of the corporate nature of worship and the twentieth century understanding of symbol and language, stands at a door of great promise. Paul Tillich, in his definition of symbol as "that which not only points to but participates in the reality to which it points," has given us a giant first step through that door. To link his understanding of symbol with the realization that worship is not only corporate action but also symbolic action, is the second step. But acceptance of the claim that symbolic action not only has the capacity to point to the Transcendent, but also the potential to lead into actual participation with the Transcendent, will be difficult for a rationally based theology to accept.

Having once strongly rejected the Medieval Church's emphasis on sacramental action, it is not surprising that Protestant bodies today retain some of their early fears.

Confusing mystery with magic, they still react with apprehension to experience which cannot be explained in verbal language. This fear has a legitimate base,

THE REVEREND JOAN CARTER *is the Associate Pastor at The First Presbyterian Church in Sausalito, California. Former Director of Arts at the Bade Museum in Berkeley, she currently serves as Vice President of the Center for Arts, Religion and Education and chairs the Worship and Arts Committee of Redwoods Presbytery. She is in the process of completing a Ph.D. in Theology and the Arts at the Graduate Theological Union in Berkeley, California.*

for non-verbal language is difficult to control. It speaks to emotions. It reaches deeper levels of feeling as well as minds. It removes those open to its power from the dictates of doctrinal teaching and frees them not only to see and to understand but to directly experience.

Current logos of the Methodist and Presbyterian churches, which highlight visually the Holy Spirit base to their theologies.

This experience is mediated by the Holy Spirit who calls the participant out of linear time and into what Langdon Gilkey calls "still" time; that "enhanced moment, a moment of new awareness of understanding, a moment of intense seeing and of participation in what is seen." This is the kind of experience that the free Church has been attempting to reach solely through verbal language. But *still time* has nothing to do with the steady rhythmic movement of the hands of a clock or the logical progression of ideas which characterizes the average sermon. It stands outside of ordinary time and language. It calls for a different communication, a language of symbol not locked in words.

Guided by its unswerving belief in the power of the Spirit to effect a connection between the worshiper and God, I believe the Church, despite its fears, will inevitably and irresistibly be called to explore the world and language of symbols. To integrate, through an openness to symbolic action (rather than abandon, through a return to fixed liturgical texts), its commitment to the Holy Spirit will be the free Church's challenge; a challenge which will require courage, a radical openness to discovery and disciplined work.

The work begins first in the development of worship environments which promote rather than hamper the full potential of liturgical worship. Rigid, fixed structures and furnishings that do not allow for the flow of community movement and interaction produce the same dry results as fixed, rigid liturgical forms.

This graphic of the Holy Spirit is reproduced with permission of the Paulist Press, which published it in 1986 in Gertrude Mueller's book, To Dance with God.

The kind of flexible space that is needed to allow symbolic action to exercise its inherent power can more readily come through furnishings which can easily be moved into different configurations for worship, moveable platforms which allow for the creation of differing levels, and lighting systems which can serve to highlight different areas in the space.

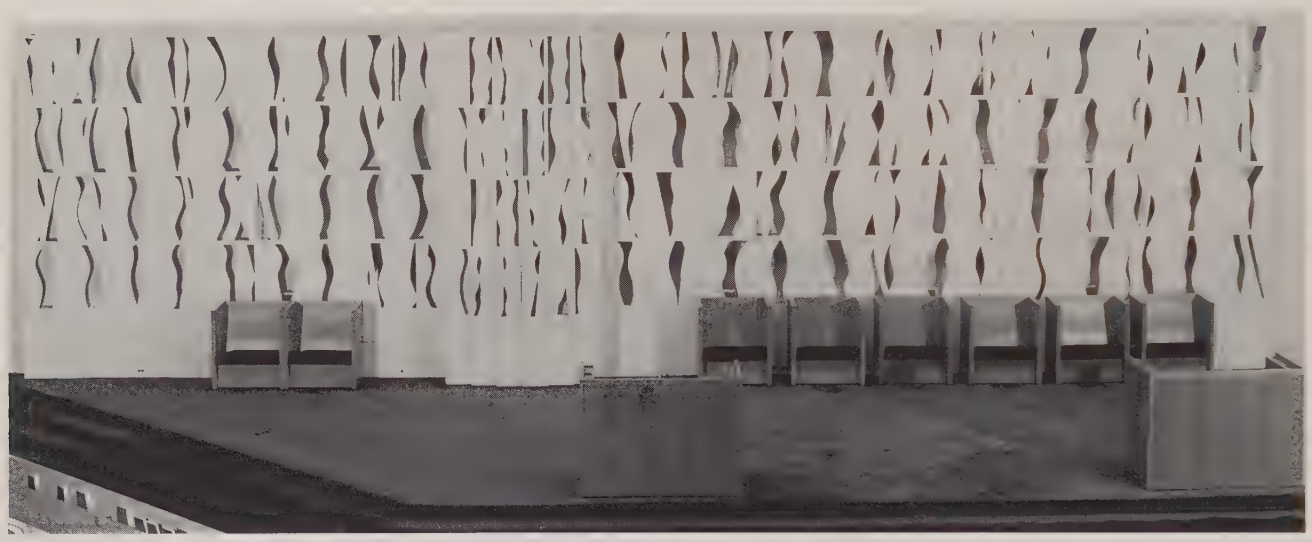
Jake Empereur, in *Exploring the Sacred*, identifies the critical importance of this connection between environment and symbolic action when he states, "The place of worship, the arts, and the furnishings, as well as the musical sounds are all symbolic in character when the liturgical experience is shaped by them. When the assembly prescinds from its environment, the latter [the liturgy] is reduced to a sign." But the Church does not have to continue to allow its environment to reduce its liturgical action from symbolic action to that of sign. Hand-in-hand with architects sensitive to the liturgical community's needs, it can continue and intensify the work on environments for worship already being done.

The free Church must also focus its attention on all forms of symbolic language including the visual arts. This means looking for answers to difficult questions such as how and when and why and under what circumstances. Nonverbal as well as verbal becomes symbolic language. Art has long been recognized as being able to offer layers of ambiguity from which widely divergent meanings can be simultaneously discovered. Can visual art prepare us for the Spirit's voice by becoming as Judith Rock expresses, "Frames for the silence of God as well as for the Word of God?" What are the complementary ways in which both the verbal and the nonverbal can act together in leading the worshiper into experiences of transcendence?

The Presbyterian Church's newly adopted *Directory of Worship* expresses well today's free Church response: "In ordering worship the Church is to seek openness to the creativity of the Holy Spirit, who guides the Church toward worship which is orderly yet spontaneous, consistent with God's Word and open to the newness of God's future."

Such a directive, striking a careful balance between form and freedom, holds forth the promise of enabling liturgy to become "the work of the people" while allowing at the same time, the space and freedom and non-verbal language necessary for the work of the Holy Spirit."

THREE PROJECTS OF INTEREST: PAST AND PRESENT



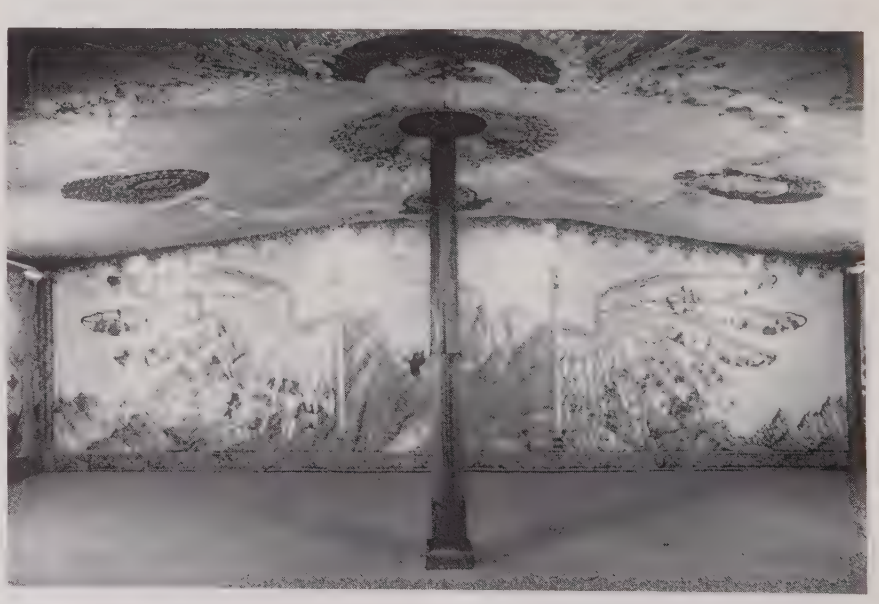
Temple Beth-El of Great Neck, New York. Sculptural wall by Louise Nevelson.

The work of Louise Nevelson must surely be included in any discussion of women who have made a contribution to religious art and architecture. It was in 1970 that she created her first piece for a temple and that Temple Beth-El in Great Neck, N.Y. dedicated her sculptured wall that extends across the entire stage length of the sanctuary and which includes the holy ark and the eternal light. Ms. Nevelson, whose work is represented in the Museum of Modern Art and the Whitney Museum, called the sculpture "a celebration of life and unity. In this new work I am an architect of reflection; the forms will reflect and hold the changing light which is part of the beautiful structure Bartos has designed."

Armand Bartos, the architect for the temple, was also the architect of the Shrine of the Book in Jerusalem with Ms. Nevelson creating the bema wall and the eternal light. Jerome K. Davidson is the present rabbi of Temple Beth-El.

The Tent of Meeting was conceived in January of 1983 by artist Michele Zackheim during a climb to the summit of Mount Sinai, where she saw in a way she had never seen before that a significant possibility for reconciliation of human conflict lies in the affirmation of our differences. She drew the inspiration for her work from the rich legacy of ritual, symbol, and myth of the three Abrahamic traditions of Judaism, Christianity, and Islam, which span the last several thousand years of human experience.

Using xerography, extant images from more than 3,000 sources were collaged into distinctive narrative vignettes which interpret selected stories and traditions from the three cultures. These are depicted on the interior walls of The Tent.



The Tent of Meeting. Jewish wall, 10'-12'x40'. Xerox on Canvas/acrylic. Michele Zackheim, artist.

Each tradition is depicted on forty running feet of canvas. Central to the Judaic wall is Mount Sinai, with the wings of the cherubim supported by pillars of fire and clouds. The narratives are carried on the feathers of the cherubim. On the Islamic wall, which focuses on the illuminated Word of God, is Mount Arafat. Vignettes on this wall come from the artist's interpretation of allusions in the Qur'an, and use no human or animal forms. The illustrated symbol of the Tree of Jesse is repeated four times to hold the rondels on the Christian wall which symbolize occurrences in the life and ministry of Jesus. On the ceiling, astronomy and astrology of the three cultures are illustrated.

This interdisciplinary installation recalls the biblical tent of Moses, the Arabic tents known as "buyut sha'ar," and the desert caves of the early Christian ascetics. The 40' x 25' x 13' canvas tent is designed to be erected indoors. Inside The Tent, visual imagery, music, and special lighting create a contemplative atmosphere.

The Tent of Meeting is searching for a permanent home. If interested in more details, please call Michele Zackheim at (505) 983-8394.

Ilse M. Reese, architect, was asked in 1986 by the Board of Directors of Camp Isabella Freedman, Falls Village, Connecticut (a sub-committee on camps of UJA/Federation of New York) to design a synagogue that could also serve as library for the camp, and as a focus for the various rustic cottages and camp structures spread along a beautiful lake side. The camp serves elderly campers of the Jewish faith, who are invited to spend a two-week summer holiday away from the big city. Her task was to find the proper site, and to design a simple building that would be easily accessible, practical and economical. She was asked to provide air-conditioning and heating, to make the building usable for occasional year-round purposes.

Of interest is the ancient Torah Scroll housed in the synagogue. It is one of 1,564 scrolls unwittingly saved by the Nazis with other Judaica looted from desecrated synagogues all over Europe, and neglected in Prague for twenty years. Many of the campers are themselves survivors of the Holocaust. This synagogue was designated by the Czech Memorial Trust in London as the permanent recipient of this rescued and restored Torah Scroll.

Camp Isabelle Freedman synagogue/library. Ilsa M Reese, architect.

Bema area.

NEW FORMS FROM OLD IN LITURGY AND ART

Photo by Richard Chase

By *Nancy Lee Gossels*

In the early fall of 1980, a small Jewish congregation in a small town in Massachusetts published a prayerbook for the Sabbath and festivals called *Vetaher Libenu* (Purify Our Hearts). Translated and written entirely by lay members, it was the first "non-sexist," inclusive language prayerbook ever published; its appearance was even noted on the front page of *The Wall Street Journal*.

Now, more than a decade later, without the benefit of advertising, that prayerbook is in its seventh printing, and thousands of copies have been sold worldwide to Christians as well as Jews. I was privileged to have been the co-editor of *Vetaher Libenu*.

It was an experience that changed my life and the form of my art.

When my husband and I joined Congregation Beth El in Sudbury eighteen years ago, we were impressed with the enthusiastic, well-educated membership and with its young, dynamic rabbi. Though I blush to admit it, I knew so little of Judaism, that during one of my first encounters with Rabbi Lawrence Kushner, I interrupted one of his discourses on the Torah to ask him, "What exactly is the Torah?" (The Torah, the first five books of the Bible, is the very heart of Jewish study, learning and spirituality.)

Yet, I somehow found myself on a committee whose task it was to prepare a service for the observance of *Yom Ha Shoa*, the day of remembrance of the Holocaust, although I could not read a word of Hebrew and knew almost nothing about the daily prayer service. Because there was no published liturgy for *Yom Ha Shoa*, the committee had to find and create readings and music that would be fitting.

Photo by Richard A. Chase

Congregation Beth El of the Sudbury River Valley.

Within a few months, I was asked to serve as co-chairperson of the Ritual Committee, which formulates the rules and regulations for all religious services and works closely with the rabbi and the Board of Directors. For some holy days, it plans the entire service without rabbinic assistance. After a good deal of thought and discussion, our committee concluded that the old standard Union Prayerbook used by most Reform congregations no longer met our needs. We wanted a service with more Hebrew prayers. Of course, Conservative prayerbooks are full of Hebrew, but they do not have the contemporary liturgy and poetry that we thought would appeal to the diversity of our congregation or to our wish that the language of prayer have meaning for our children. The only solution seemed to be to try our hands at creating a new prayerbook.

We were fortunate to have a rabbi who instructed us in liturgy and inspired our confidence. Thirty-five members contributed their time, talent and support. They studied the history, structure and intent of each prayer service and engaged in serious theological and spiritual reflection. After only nine months, we published the first edition of *Vetaher Libenu*, in May 1975. It restored much of the traditional liturgy, offered translations to recapture in English the flavor and simplicity of the original Hebrew, and added many new poems and prayers.

By the early spring of 1980, when a committee was at work to revise and expand this first edition, they read an article which suggested that using masculine metaphors alone to describe God was idolatrous. The same committee had earlier rejected a proposal to create an entirely non-sexist siddur, because it seemed more politically fashionable than theologically sound. Now came the realization that such exclusive use of male imagery was unacceptable on theological grounds!

The committee of six men and six women of diverse backgrounds agreed that a total revision of our prayer book

---

NANCY LEE GOSSELS, *whose poems appear in* Sarah's Daughters Sing (K'tav), *edited by Henny Wenkart, is co-editor of several prayerbooks. Her sculpture has been shown at the Bronx Museum of the Arts, the National Museum of American Jewish History in Philadelphia, the Flagler Museum in Palm Beach and the Copley Society of Boston. She lives in Wayland, Massachusetts.*

was necessary. We would have to change the masculine and feudal epithets for God and find language that would re-establish the dignity of women. It was overwhelming and frightening, but also exhilarating. We had made a momentous decision without congregational or rabbinic approval, but we knew in our hearts that we had made the only decision we could make.

It is, of course, one thing to reach such a decision; it is quite another to find ways to implement it and to gain the support of the congregation. After months of thought, experimentation and discussion, we found a number of solutions. The easiest was to substitute "God" or neutral terms such as "Creator" or "Holy One" for masculine metaphors like "Lord" or "King."

We re-established the dignity of women, by allowing the matriarchs to take their rightful places beside the patriarchs and by changing "God of our fathers" to "God of our fathers and mothers."

We used human language whenever possible. The December 8, 1980 issue of *Time* magazine, reported that the editors of the Revised Standard Version of the Bible due in 1990 were considering the following "neutered wording" of Psalm 8:

Traditional rendering:
"What is man that Thou are mindful of him,
And the son of man that Thou dost care for him?"

Revised Standard version:
"What is a human being that You are mindful of him,
And a mortal that You care for him?

Our rendering seemed to us more successful:
"What am I that You take notice of me?
Why should I be worthy of Your care?"

The most important solution was to replace the third person wherever possible with the second person so that, instead of talking *about* God, we address God directly. This form of address encourages us to pray in the spirit of the "I-Thou" relationship imagined by Martin Buber.

The most controversial change was a decision to use feminine as well as masculine pronouns in the hope that our translations would broaden and enrich the liturgy.

We believe that our concept of God must include dimensions of both masculine and feminine aspects, though we did not presume to identify these aspects.

Photo by Richard A. Chase

A *sampling of the prayerbooks published by Congregation Beth El.*

Here is an example from Psalm 147:

Traditional rendering:
He sends snow like wool,
He scatters hoar-frost like ashes.
He sends down the hail like morsels,
Who can stand before His cold?
Then He sends forth His word, and melts them, He makes His wind blow,
and as water they flow again.

Our rendering:
He lays down snow like fleece, scattering frost like ashes.
She tosses down hail like crumbs;
Who can stand before Her cold?
He sends forth His word and melts them.
She breathes . . . the waters flow.

Although a few members were uneasy at first, the overwhelming majority of the congregation welcomed, supported, and embraced the book. There were some who said it was the first time they had felt comfortable praying. This project, which had begun ten years ago to meet the worship needs of our congregation, became an exciting adventure which taught us that liturgy, like music and art, is not an idol to be worshipped, but a form of expression that helps us to worship God for the richness of creation.

As an artist, my involvement in the writing and editing of liturgy influenced the sculpture I create. Most of my "creative" life has alternated between the visual and the literary. It may be that their common source is spiritual and is related to my desire to infuse new life into old forms. My *hanukkiot* (menorahs) bear little resemblance to the customary eight-branched candelabra used for the celebration of Hanukkah. I enjoy giving some a sculptural environment, often architectural in feeling, suggesting buildings and skylines. Most can be used as maquettes for larger pieces.

In the same way, my *mezuzot* (cases affixed to doorposts of Jewish homes containing parchment inscribed with Biblical passages), candlesticks, Seder plates (for Passover) and memorial candle holders are contemporary reinterpretations of traditional design.

Some of my pieces, sacred or secular are produced in limited editions, but many are one of a kind. "Found metal" is usually *bought* from salvage yards, machine shops or hardware stores. I look for possibilities inherent in the found shapes and materials to create new forms from the rejects of society. The components seldom resemble what you see in the final assemblage, of course. I use brass, copper, bronze, and stainless steel to give ordinary objects a new function. A brass bracelet from India, for example, may provide the perfect accent for a simple, aluminum candlestick. Many discarded pieces may be bent, battered, and scratched, but after they are scrubbed, buffed, and polished they appear reborn with any remaining dents and scratches adding character to the work.

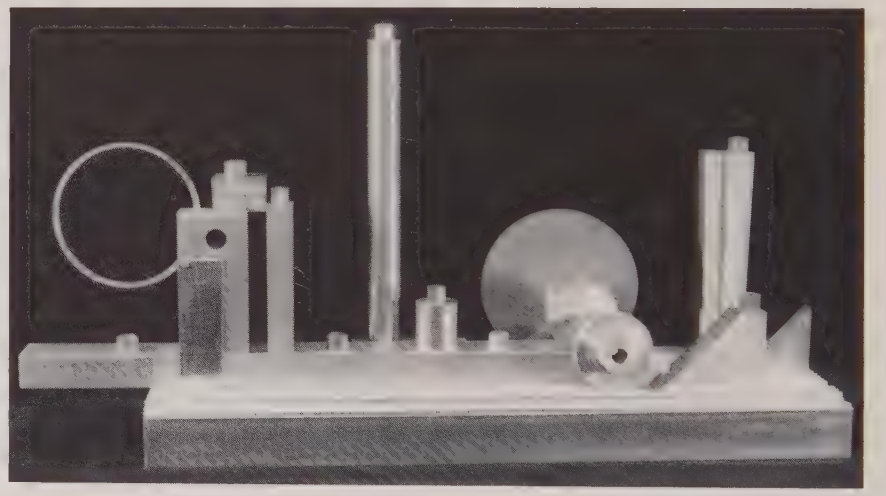
Sometimes the process starts at the salvage yard with an interesting find, or sometimes I design first and then look for the pieces. I may have to have special pieces cut to my specifications, as mirror

"Olam" Mezuzah, 4¾"h. x 2⅞"w. x ⅝"d., aluminum, copper, brass.

"Continuum" seder plate, 15½" diameter, aluminum, copper, brass with glass dishes with cup of Elijah.

for instance. The final assemblage takes place at a machine shop, and I supervise every step of the way, from selecting the screws to deciding which way the grain of the polished metal should run.

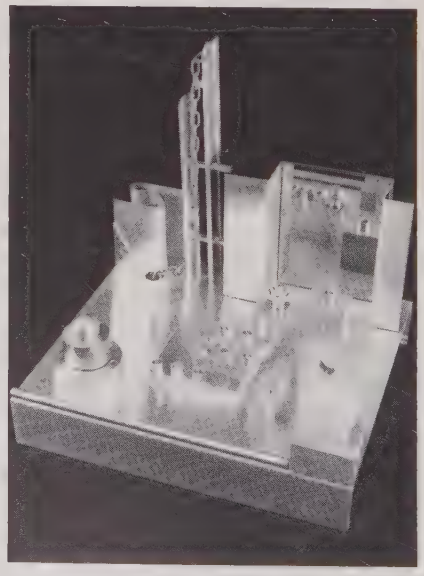
A spiritual search takes many forms and my interest in literature and art is a part of the same search, just as secular and sacred art cannot really be separated. Two years ago I completed a hanukkiah and gave it the name, *Out of Bondage*. I did not realize until some time later that this sculpture was the visual form of a prayer that I wrote for *Vetaher Libenu* fifteen years ago. The literary and the visual had become one.



"Brave new World," 24" x 13" x 6¾", aluminum, brass.

All sculpture photos by Peter Gossels

Somewhere out of time,
In the mystery of time,
Somewhere between memory and forgetfulness,
(Dimly though)
I remember how once I stood
At your mountain trembling
Amid the fire and the thunder.
How I stood there, out of bondage
In a strange land and afraid.
And you loved me and you fed me
And I feasted on your words.
And, yes, I can remember
How the thunder was my heart
And the fire was my soul.
O God, I do remember
The fire burns in me anew.
And here I am, once more
A witness to that timeless moment
Present now in the light of your Torah
I am reborn.



"Out of Bondage," 14½" x 14½" x 12¾", aluminum, brass, bronze mirror.

"Out of the Whirlwind" (unique sculpture), 16" x 9½" x 25", aluminum, brass.

A NEW PATH IN ARCHITECTURAL GLASS

By *Elizabeth Butterfield*

Two recent commissions stimulated me to pursue a new direction with my art: stained glass. Both presented the same challenge: how not to just communicate the idea, but to go further and completely involve the viewer in a chosen subject appropriate to today's culture.

Many artists before me have struggled with the dilemma of how to interest people as they observe a leaded glass window, and have succeeded. In the past, some windows have illustrated a familiar story and reached the viewer through the emotions that the story evokes, i.e., the Last Supper or the Nativity scene. Sometimes a symbol with power stimulated the response, i.e. the Burning Bush or the Crucifix. The choice of colors, and the balance and movement of a good design, always have and always will have a substantial influence on those who gaze upon the glass. The problem is that today we think and respond in multiple ways.

I have chosen to reach people through their intellectual curiosity and in a format like a collage of puzzle pieces. The pieces—various images, portraits, symbols, prose, diagrams—represent keys in understanding the significance of the overall subject of the window. Through an intellectual interaction, almost a game, people learn of the subject and its import.

The first time I used this format the client had no preconceived ideas or preferences. However, I wanted to design something that she had great affection for. From her days as a child in Manhattan, going every week to Museum of Modern Art films with her father had great significance for her. I proposed a black and white window that would illustrate the Film Noir period. The result is entitled, "The Essence of Film Noir."

The second commission was for work to be installed in New Hampshire's memorial to Christa McAuliffe: a planetarium in Concord, N.H. Any artist working in any media could submit a proposal. The focus of the memorial was to educate children, and I knew immediately that the history of astronomy and space exploration was what I wanted to communicate. My proposal was for a pair of windows, but funds were available for only the astronomy window. (The Planetarium Commission is currently raising funds for the second window.)

Photo by Al Karevy

"*The Essence of Film Noir.*"
© *Elizabeth Buttlerfield.*

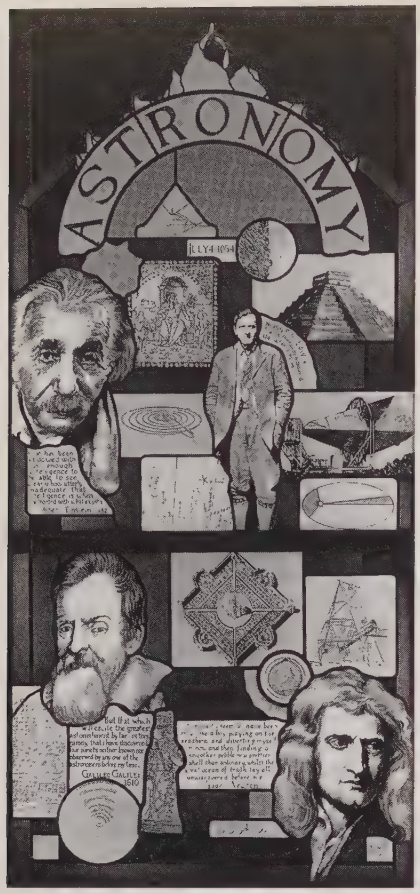
Before I could choose my images I had to immerse myself in the material, to think and feel, and to distill what I wanted to communicate. With the film window I wanted everyone to immediately start guessing, saying to themselves, "Alright, I know that's Barbara Stanwyck, but what's the name of the movie?" I wanted film buffs to be challenged and to have fun as they were pulled into the twists and turns of Film Noir imagery, but I also wanted to design it so that all viewers would enjoy it whether they were buffs or not.

But the Astronomy window loomed more serious and scholarly. Once I had done my study and selected my images, the Planetarium Commission sent the drawing and explanatory text to Harvard University. Dr. Owen Gingerich, one of the world's foremost authorities on astronomy, sent a letter of approval and congratulations to me and I felt reassured. When a subject is so complex, having an outsider review your design is certainly welcome, but the final choices still belong to the artist.

My goal was not only to communicate but to take the viewer beyond history to a place where intellect, science and religion intersect—the place where we stand in awe of what we cannot comprehend. It was with this goal in mind that I carefully

---

ELIZABETH BUTTERFIELD *is an independent, stained glass artist living in Westmoreland, New Hampshire. She is associated with Cummings Studios in North Adams, Massachusetts. Her most recent work,* Nudes and Animals, *won Best of Show in Opus 71 Gallery in Hollis,* N.H.



"The History of Astronomy."
© *Elizabeth Butterfield.*

selected the quotations to accompany the portraits of Galileo, Newton and Einstein: Galileo for his child-like delight at discovery, and Newton and Einstein for their humility in spite of the extraordinary power of their intellects. I must say it took tremendous discipline to restrict Einstein to a few images. One could design a thousand square foot window and only skim the surface of this genius.

I think of the Astronomy window as a religious window. It depicts the diversity of cultures that have contemplated the heavens, and the commonality of each civilization's search for answers, dating in this window as far back as 3300 B.C.

I rejoice in the inherent power of the medium of glass. It has had a significant emotional impact on Man for centuries. When combined with realistic images and rendered in glass paint, viewers are fascinated. Many walk right up to the window and are curious about how I got the photographs into the glass. They want to reach out to touch the stubble on Einstein's chin; the detail is that exhaustive and achieved through multiple layers of hand painting with several kiln firings per piece.

Does this new format have other applications? Can it be used to communicate such emotional subjects as the life of the Christ, or the devastation of the Holocaust? I believe that it can be used to present subjects as sensitive as these in a new and deeply affecting way.

So often in churches, Jesus is depicted in a familiar Bible scene with a verse well known to those who see the window. I believe we have dissipated the power of Jesus' legacy by relying on the comfort of the sentimental and familiar. We have lost a dimension of his power that merits remembrance and emulation. In the scriptures there are many images that are not as familiar as the lamb, the crucifix, or the crown of thorns, that nevertheless have enormous power. There are emotions of kindness, compassion, and even despair, as well as ideas that are complex and troubling. We would do well to read the Bible to discover these and then to translate them into glass.

I believe that this format can even show, quite potently, the scope of the Holocaust. There is so much available in journals and letters giving testimony to this period. Here, too, there are symbols beyond the yellow Star of David or strand of barbed wire. Through a combination of images—prose, portraits, documents and symbols—such a window could communicate a subject as important as the Holocaust.

There may be those who question the use of intellectual quotations and think they diminish the emotional effect. I disagree. It is here that I feel the older formats, sentimental and emotionally anguished, are outdated and lacking. We live in a society pervaded by the 60-second sound bite, where there is no atrocity that cannot be viewed on the flickering screen. We have built an impenetrable shell around our emotions to protect us from this incessant barrage of images. A return to the rational and an honest representation is devoutly to be wished, it seems to me.

The solution to this problem of overload is to try a new path, to present the subject matter in a dispassionate way, to offer images that let the viewer travel through them at will. This path would not demand emotion but would say, "Look at this fascinating moment in history. Appreciate its complexity, and then appropriate it into your own life and psyche."

What has happened with the Astronomy window, and even with the Film Noir to a lesser degree, is that people find for themselves the emotional content. They come to their own understanding of the meaning, both for their own lives and for all of us.

Nature arms and equips an animal to find its place and living in the earth, and at the same time she arms and equips another animal to destroy it.
Ralph Waldo Emerson
We are one of many appearances of the thing called Life; we are not its perfect image.
Loren Eiseley
For the animal shall not be measured by man... They are not brethren, they are not underlings, they are other nations, caught with ourselves in the net of life and time.
Henry Beston

Untitled, "Nudes and Animals" show. © *Elizabeth Butterfield.*

IN MY HOUSE THERE ARE MANY MANSIONS

By Ellen Mandelbaum

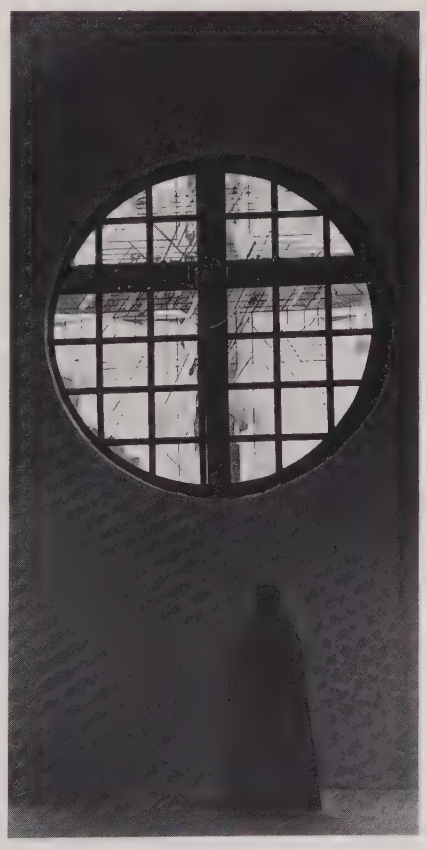
For the Middle Ages stained glass was "glittering light-catching color which was likened to the power of God who is 'Light'" (Brisac). In 1975, when I began to work in stained glass, I came from another tradition which also emphasized the spiritual possibilities of the material: Modernism.

All the avant-garde movements that I was aware of had each claimed exclusive ownership of truth and I had learned not to take any one at face value. I saw art as richer, warmer and more inclusive but I did come to view Modernism as a tool for my personal expression.

At first, while studying at the Museum of Modern Art's Young People's Center in the 1950s, I learned a humanistic kind of modern art and tried to be expressive, capturing beautiful things on the flat surface. As a teenager studying figure drawing at the Art Students' League I saw my first large Abstract Expressionist paintings at the Stable Gallery around the corner. Philip Frankel with whom I studied at Bayside High School valued all kinds of art, from the purely commercial to fine art. At Hunter College where I began my teaching, Minimalism was called an important movement of our time. The Modernist vision is multiple.

ELLEN MANDELBAUM *is a stained glass artist whose work in contemporary architectural glass has been acclaimed and exhibited widely here and abroad. Besides several awards from* IFRAA, *she won the top* Bene Award *from* Modern Liturgy. *She is an* IFRAA *member and an affiliate member of the* AIA *New York Chapter, having served as a member of the* Art and Architecture Committee *since its founding. Ellen makes site-specific commissions for architectural glass, specializing in permanent glass painting in her studio in* Queens, New York City.

I think of abstraction as art without obvious subject matter: no storytelling, no figures, no representations of particular things in space. Minimalism is a form of abstraction and is seen clearly in the work of Ellsworth Kelly. His exhibition included large paintings, one per wall, with only one color painted over each canvas so that the viewer faced an all green or an all red canvas. But a remarkable thing happened—the colors seemed to spread beyond the canvas and take over in a way that color had never done before. It became a power by itself, almost without human intervention. I came to feel that bold, transcendent color like this should be a natural for stained glass.



St. Thomas Choir School Chapel window proposal. Water color sketch, 12'.©1986 Ellen Mandelbaum.

A large field of blue glass is more powerful than a large field of blue on canvas. It changes with the light and projects color onto surrounding floor and walls. Minimal forms in glass can also express height and strength to emphasize aspects of the architecture. Minimalist abstraction functions almost as an environment, and this environment extends beyond any traditional frame.

What the Minimalists did for scale and color, the Abstract Expressionists did for line, brushstroke, and rhythm. They covered the canvas with unpredictable brushstrokes that are the record of the act of painting itself. Jackson Pollock's paintings dripped agitation and emotionalism. His canvases can be seen very close and very far, but have little meaning in the middle distance. I find this true in the art of a Gothic cathedral. Like the Minimalist color fields, these abstract rhythms suggested infinite space.

Perhaps I should say that this realization that modern art could be a tool for me as a glass artist did not come full blown. Eventually, I absorbed these modernist styles into my vocabulary but I did not fail to recognize that they too were exclusive in their truth, just as other styles had been before them. The Minimalists excluded flowing lines and emotions, and the Abstract Expressionists avoided rationalism. I felt I could use any style from the spectrum of possibilities in my work.

This attitude of inclusivity increased as I studied with major glass designers: Schaffrath, Elskus, Poensgen, Ed Carpen-

ter and others. They were not parochial but concentrated on pushing the medium as far as it would go in order to realize their own vision.

In developing a design I do a lot of research, looking at architectural plans, landscape photographs, textiles, colors. I welcome all questions and let them percolate. I seldom accept a first solution, but push within myself for more references that will suggest richer meaning for the whole architectural and religious context. I remember being told at IFRAA in Berkeley where I accepted an award that the talent of artists is a gift from God. I appreciate that. If it is true, it means that the more I can draw from my deeper self the more spiritual my work will be. This is a great joy to me and makes a certain serenity in my work possible. My greatest pleasure would be to create an entire space where the light filters through the windows and art, architecture and ritual meet.

Sidelights for waterfront home, 16" x 70" each. Leaded glass and glass painting. Detail at right. ©1990 *Ellen Mandelbaum.*

The subject of my proposal for the four windows of the Metropolitan Methodist Church is the *Four Seasons*. These are Gothic windows along a north wall. The architectural consideration dictated the grouping of form toward the center of each panel. The church is small and it is important that the glass not overwhelm the space. The angles and fullness of form change from left to right like a metaphor for changing seasons. Spring on the left is open and light in color. The colors of the next do not mimic Summer with greens but are rich blues and reds to suggest fullness. The autumnal panel displays simple warm colors with lines falling and curving downward. The last panel of blue and white has sharp lines like the cold of winter with slanting shadows on the snow. This abstraction is like a metaphor; it is easy to understand.

The St. Thomas Choir School window is a story told by changes in transparency and color. The grid and cross are part of the architectural frame; the space of the chapel is compressed like a shoe box. There is no representational storytelling, but a very powerful drama of release into free space, color, and light. It moves upward from opalescent white glass to transparent glass at the edge of the cross. The band of glass is the only place that colors occur. These reds and blues, cut and freely painted, are visible against the real sky outside the chapel in the immense depth of real space.

In *Sidelights for the Mamaroneck Home*, the real world is played off against representation in paint. I used clear glass to bring in the natural landscape as part of the window and paint on glass to echo that landscape. The central panel on each side is intuitively painted; on the left, a tree; on the right grass. The vertical left window uses expanses of pure color as per the Minimalists, color wonderfully strong because of its size. On the right, most of the shapes are horizontal with a sequence of blue like a color chord. It was important to the client that the glass not jar with the simple architecture or the quiet shapes and colors of the sea. The glass changes with the color of the season, even as the color of the foliage.

The most realistic work I have done incorporates the techniques of photo silk screening. Using glass paint I have included photographic images in several works. There is the image of a real Jewish boy in the lower corner of *Crystal Night*, a commemorative design for the anniversary of the Holocaust. The same face is repeated but with no color in the left corner. The figure is photographically represented; no painted image would have the same impact. I used the Abstract Expressionist technique of throwing house paint, as if by a vandal intent on desecration.

Is it necessary to ask whether the abstraction or the photographic image is real and true? There is no one style of creating. Windows may move from photographically real to intuitively painted, to fluent abstraction, to the geometric, and they are all valid. In my Father's house are many mansions . . . . and I think most artists would agree that these styles are a rich source of meaning. No *one* way of seeing, however realistic, would ever get it all.

Crystal Night Commemorative Window, 11"x5 ½". Collage design for stained glass window. Housepaint thrown at glass, photocopies and water colors. The window proposed for stained glass includes glass painting and photo silkscreening.

INCLUSIVITY AND ARCHITECTURE

By Vienna Cobb Anderson

What I have to say is biased! I am influenced by my tradition (the Episcopal Church) and am ignorant of a deep knowledge of the liturgies of others. Though I am rooted in a tradition, I prefer the challenge of the future. I am also a woman who feels that men may share much of what I think, and I do believe it is important for women to name issues as their own, in order to counteract generations of patriarchal thinking.

If we are to look at how inclusivity is altering the architectural needs of the Church, it is important to begin with what women have inherited from a theological perspective and then at the resulting architecture. In the past God was proclaimed as being in heaven; an almighty, all powerful, transcendent being, for whom the people needed a priest as mediator. Therefore, the priest did most of the talking in any ritual, reserving the amens and hymns for the people's part.

The Sacraments were seen to be holy mysteries which only the priest might touch. I grew up in a parish where the Altar Guild (the women who washed and cared for the linen and vessels) was only allowed to carry the chalice and paten to the altar railing; the priest alone could place them on the table. The women could wash the dishes, but only an ordained male could use them.

We are familiar with the architecture resulting from this theology. It gave us spaces which were restricted in movement, hierarchical in design with steps to elevated and restricted spaces, poor sightlines and divisions between people and priest. The altar was placed against the wall with minimum space between it and the altar railing. After all, if only one or two functioned there, no further space was needed. The priest celebrated with his back to the congregation. The Holy Mysteries were lifted up by the priest for the people to view at an essential moment, and bells were rung for those who could not see.

The importance of taking risks in encountering the Holy means having a certain spontaneity and immediacy that allow us to expect the unexpected. There are times when the ordinary must be broken open in order for it to be perceived in a new way, to set it free from the ruts of former perceptions.

Baptism, that wonderful ritual of entrance into the community, was perceived as a private rite and performed in a small space by the front door. There was no need to be concerned about the congregation's ability to see what was happening, as it was not invited.

As for the ability of the congregation to move, it was as limited as its verbal participation. One could only walk down the aisle, make a right or left turn, and enter a narrow and confining pew, from which it was impossible to exit without climbing over several other persons. There is a certain military precision, watching congregations come forward to receive communion as the people are forced into right angled turns and straight lines by the row upon row of pews. In this manner it was easy to fulfill the much loved edict of performing worship "decently and in order."

Finally, a static aura pervades a liturgy in which the people are primarily voiceless and their only movement is to stand, sit, or kneel in a vertical line. Such an architectural and liturgical containment is a difficult environment for expressing the celebration and joy of life or its sorrows and pain, for it inhibits relationship not only between the people and priest but among the parishioners. If one person accidentally touched another, a whispered, "Excuse me" was usually hastily uttered.

Scripture says, "How can you love God whom you cannot see, if you cannot love your neighbor whom you can see?" I ask, how can the people celebrate their relationship with God when it is difficult to be in physical relationship with one another?

I early expressed the growing rage of individuals who felt the need for greater acceptance of the *people* to use their own voices to proclaim their love of God. A voiceless person is a powerless person. It is no wonder that many people left the

---

VIENNA COBB ANDERSON *is the Rector of St. Margaret's Episcopal Church in Washington, D.C. This is an edited version of the address that she gave at the National* IFRAA *Conference in Boston in September* 1990.

mainline denominations during the '60s and '70s as they began to question authority and to claim their own voices.

Having named some of the inequities, exclusions, and problems of our past, what are some of the changes the new inclusivity will bring us?

1.

First, a changing theology. Women theologians and liturgists are focusing on the nature of God being with us, as incarnate and imminent, rather than transcendent and omniscient. Being outside of the realms of power, women, blacks, and third world people focus on God's identification and compassion for the outcast, the stranger, "the least of these, my sisters and brothers."

Because traditionally women have tended to the everyday tasks of life at home, they tend to see God in the ordinary event and task. Because of their desire to include everyone, women have come to value the wonder of diversity and particularity. There is a place in the parish for all who come with their differing and unique gifts. We are therefore not so interested in finding the 'right' liturgy as the many that we have opportunity to create.

A hierarchical style of leadership is being replaced by an egalitarian one in which leadership and responsibility are shared. The people of God have voice and empowerment, not just the priest, thus creating active, not passive, laity who take a part in the creation of making all things new. The introduction of women into the priesthood has raised the issue of sexuality for the Church. Women theologians are approaching this issue holistically, seeing human beings as undivided sexually and spiritually.

2.

Second, besides a changing theology, the new inclusivity will focus attention on *Style*. The importance of taking risks in encountering the Holy means having a certain spontaneity and immediacy that allow us to expect the unexpected. There are times when the ordinary must be broken open in order for it to be perceived in a new way, to set it free from the ruts of former perceptions. As members at St. Margaret's Episcopal Church in Washington, D.C. began to create new ministries concerned with the care of the dying, the hungry and homeless, those grieving or afflicted with AIDS, an interest in healing began to grow and we now have regular services of a new ministry.

Style involves the flow of the ritual which is becoming more immediate and intimate, as the laity participates in the writing and reading of new liturgies. There is dignity but more informality and more of the personal, as priest and parishioner face each other across the Table.

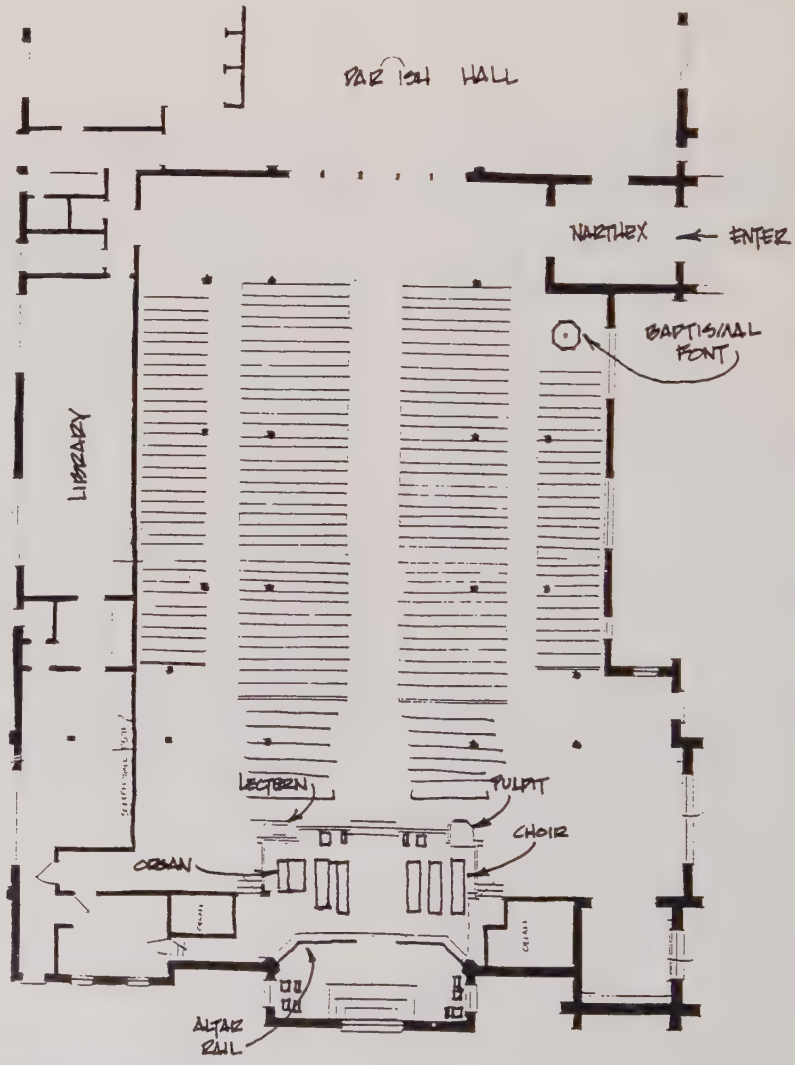
3.

What does this new style and theology mean to the architecture of our churches?

Many parishes have brought the altar not only away from the wall, but into the center of the congregation to enable all to see and know that God is present in their midst. This may be a problem for older churches as the space may be restricted and not lend itself to even simple change, but imagination and creativity can work wonders and should be tried.

To emphasize inclusivity many congregations have increased the number of people standing at the altar during the consecration of the bread and wine. At St. Margaret's there is always a child, a male and female priest and often a retarded person. Thus the room around the Table needs to be expanded.

The same need for more space is true at the altar railings. We have two different congregations at services on Sunday who wish to worship in conflicting styles. The nine o'clock community wishes to stand around the altar; the eleven o'clock wants the choice of kneeling or standing at altar rails. We solved this problem by turning the old railings into movable four foot sections which may be brought in or moved out easily. This also has the advantage of not needing to climb steps to



St. Margaret's Episcopal Church, 1987.

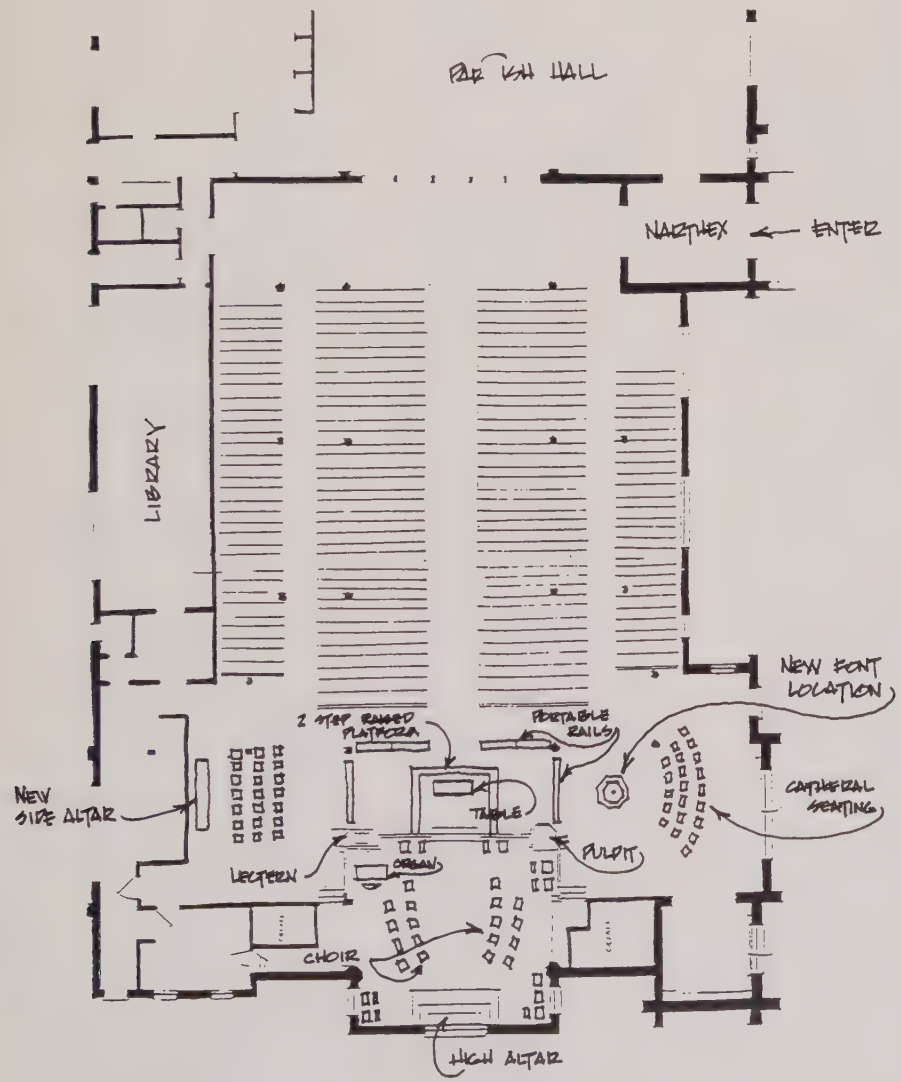
receive Communion and all have equal access. The only reason for platforms is for better visibility and not to divide the priest and people.

The architect must consider the importance of flexibility of space. Each congregation has various needs for worship. There may be a weekday service which gathers only five people, and on one Sunday there may be 75 and on another 300. A funeral may have 50 and a wedding 125. Thus one nave without chapels has a hard time accommodating such a variety in numbers without those gathered feeling either lost or crowded. You need to remember the need for processional space and ritual, for wheelchairs, for chairs that make groupings easier.

I dream of a large narthex where people may congregate before the service to share their news. This enhances community: strangers are welcomed, prayers become specific, needs made known, and sermons sometimes altered.

The challenge to make old architecture fit new needs is great. This is especially true when there is such a growing diversity in our churches. Everyone wants something different. We tried to let everyone have a voice in the changing of our altar by saying we would try it for one month, and if the majority did not like the proposed plan we would go back to the drawing board. Fortunately, we didn't have to.

Finally, and this may be the most important of all, I would hope that nothing in either an old or a new building is so permanent that future generations will not have the freedom to make the changes which each generation needs in order to worship God with integrity and joy.



St. Margaret's, 1990.

Church Lighting Specialists

Trust your Church lighting to specialists. The **R. A. Manning Co.** has been manufacturing quality church lighting for over 40 years, and has thousands of installations worldwide.

We offer a large selection of original designs, as well as a custom design service to meet your special needs.

Our qualified lighting representatives are available in your area to help you coordinate your lighting project.

Trust your church lighting to specialists! Send for your Free Contemporary, Traditional or Colonial catalog.

MANNING CHURCH LIGHTING

P. O. Box 1063
Sheboygan, WI 53082-1063
(414) 458-2184

Artist/Artisan Directory

ACOUSTICS

ARTS ENVIRONMENTS, INC., DESIGNERS AND CONSULTANTS
Robert Holley
222 U.S. Hwy. One, Suite 208
Tequesta, FL 33469
407-744-5599
FAX: 407-575-2051
Architectural acoustics, sound systems, A/V, video. Programming oriented. New spaces, renovations

AYYAPPAN, D.P.
dp(A) Consultants in Acoustics
1908 University Drive
Richardson, TX 75081
214-644-2130

HALL, GAINES B.
Kirkegaard & Associates
4910 Main Street
Downers Grove, IL 60515
708-810-5980
Excellence in acoustics through close interface with architect and owner. Special expertise in spaces for pipe organs.

KLEPPER, DAVID L.
Klepper Marshall King Associates, Ltd.
7 Holland Avenue
White Plains, NY 10603
914-761-8595
Concern for all aspects of the art of worship as related to building acoustics.

MAHONEY, ROBERT F.
R. Lawrence Kirkegaard & Associates, Inc.
954 Pearl Street
Boulder, CO 80302
303-442-1705
Consultation for the unique acoustical needs of worship spaces: encouraging congregational singing; planning for pipe organs; and designing specialized electroacoustic systems.

McCANDLESS, DAVID, AIA
Jack Evans & Assoc., Inc.
7800 N. MoPac Expy., #202
Austin, TX 78759
512-346-0300

PAOLETTI, DENNIS A., AIA
Paoletti Associates
40 Gold St., 2nd Floor
San Francisco, CA 94133
415-391-7610
415-391-0171 FAX
Paoletti Associates assists congregations in communicating the Word in clear speech and vibrant song.

AUDIOVISUAL SYSTEM CONSULTANTS

HALL, GAINES B.
Kirkegaard & Associates
4910 Main Street
Downers Grove, IL 60515
708-810-5980
Complete audio, audiovisual, and video systems design including recording studios.

CARILLONS

SCHULMERICH CARILLONS, INC.
Carillon Hill
Sellersville, PA 18960
215-257-2771

VAN BERGEN BELLFOUNDRIES
P.O. Box 12928
Charleston, SC 29412
1-800-544-8820
Specialists in the design of cast bell carillons, traditional church bells, electronic carillon instruments, tower clocks, tubular chimes, electrification and renovation of cast bells.

THE VERDIN COMPANY
444 Reading Rd.
Cincinnati, OH 45202
1-800-543-0488
Offers a complete line of cast bronze bells; bell towers; bell electrification and refurbishment; electronic bell and organ music systems.

CHURCH INTERIOR RESTORATIONS

CATHERINE STUDIO OF DESIGN
1504 Plymouth Boulevard
Norristown, PA 19401
215-279-5588
Consultation, design, contracting for interior renovations and new construction.

CLEARY, THOMAS D.
Liturgical Designer
Holy Land Art Company, Inc.
Main Showroom:
160 Chambers St.
New York, NY 10007
212-962-2130; 1-800-962-4659
Florida Showroom:
300 Prosperity Farms Road
North Palm Beach, FL 33408
407-881-5434; 1-800-526-1294
Design Office:
99 Kinderkamack Rd. #208
Westwood, NJ 07675
201-666-6604; 1-800-334-3621

LAMB STUDIOS
Donald Samick
P.O. Box 291
Philmont, NY 12565
518-672-7267

RAMBUSCH, MARTIN V.
Rambusch
40 West 13th Street
New York, NY 10011
212-675-0400

CHURCH PLANNING CONSULTANTS

deCASTRO/NELSON ASSOCIATES
Architects/Planners
347 Congress Street
Boston, MA 02210
617-542-4444
Feasibility studies, master planning, programming, liturgical consulting, architectural/engineering services

DESIGN & CONSERVATION
Architects
24 N. Water Street
New Bedford, MA 02740
508-997-5977
Historic restoration, building repairs, fire restoration, architectural services for design, conservation and interiors.

GOLD AND METAL WORK

CLEARY, THOMAS D.
Liturgical Designer
Holy Land Art Company, Inc
Main Showroom:
160 Chambers St.
New York, NY 10007
212-962-2130; 1-800-962-4659
Florida Showroom:
300 Prosperity Farms Road
North Palm Beach, FL 33408
407-881-5434; 1-800-526-1294
Design Office:
99 Kinderkamack Rd. #208
Westwood, NJ 07675
201-666-6604

NOL PUTNAM
White Oak Forge, Ltd.
P.O. Box 341
The Plains, VA 22171
703-253-5269
All manner of hot-forged ironworks—processional crosses, chandeliers, candlesticks and stands, and other architectural or decorative appointments. Our design or yours, traditional or contemporary.

SANCTUARY DESIGN CORP.
14 Broadway
Malverne, NY 11565
516-599-3173

CONRAD SCHMITT STUDIOS, INC.
2405 South 162nd Street
New Berlin, WI 53151
414-786-3030
FAX: 414-786-9036

SKYLINE ENGINEERS OF MD.
5405 Beall Drive
Frederick, MD 21701-6839
301-831-8800
FAX: 301-695-0272
Featured in Nov./Dec. 1986 Historic Preservation

HISTORIC DESIGN AND PRESERVATION

SKYLINE ENGINEERS OF MD.
5405 Beall Drive
Frederick, MD 21701-6839
301-831-8800
FAX: 301-695-0272
Featured in Nov./Dec. 1986 Historic Preservation

INTERIOR DESIGN

deCASTRO/NELSON ASSOCIATES
Architects/Planners
347 Congress Street
Boston, MA 02210
617-542-4444
Design new and renovated worship spaces, liturgical furnishings, integration of art and architecture in the worshipping environment.

INAI STUDIO
1265 E. Siena Heights Dr.
Adrian, MI 49221
517-265-6426
Design of contemporary sacred space; integrated worship environments. Site-specific focal appointments. Renovation and new construction.

POHLMANN, CHARLES F.
320 Prospect Avenue
Minneapolis, MN 55419
612-825-5672

RAMBUSCH, ROBERT E.
Robert E. Rambusch Associates
One Fifth Avenue
New York, NY 10003
212-473-4142
Historical restorations and renovations of new and existing interiors.

INTERIOR SANCTUARY PLASTER MAINTENANCE

SCHANBACHER, PAUL R.
G.H. Schanbacher & Son
300 East Ash Street
Springfield, IL 62703
217-528-8444

LIGHTING

ARTS ENVIRONMENTS, INC., DESIGNERS AND CONSULTANTS
Robert Holley
222 U.S. Hwy. One, Suite 208
Tequesta, FL 33469
407-744-5599
FAX: 407-575-2051
Architectural, presentation, theatrical and video lighting design. Interior and exterior.

CLEARY, THOMAS D.
Liturgical Designer
Holy Land Art Company, Inc.
Main Showroom:
160 Chambers St.
New York, NY 10007
212-962-2130; 1-800-962-4659
Florida Showroom:
300 Prosperity Farms Road
North Palm Beach, FL 33408
407-881-5434; 1-800-526-1294
Design Office:
99 Kinderkamack Rd. #208
Westwood, NJ 07675
201-666-6604

MANNING, R.A.
R.A. Manning Company, Inc.
1810 North Avenue
Box 1063
Sheboygan, WI 53082-1063
414-458-2184 and 458-2185
Design and engineering services available.

RAMBUSCH, VIGGO BECH
Rambusch
40 West 13th Street
New York, NY 10011
212-675-0400
Lighting consultation and equipment; development and building of custom lighting fixtures, high-bay downlighting.

LITURGICAL DESIGN CONSULTANTS

CLEARY, THOMAS D.
Liturgical Designer
Holy Land Art Company, Inc.
Main Showroom:
160 Chambers St.
New York, NY 10007
212-962-2130; 1-800-962-4659
Florida Showroom:
300 Prosperity Farms Road
North Palm Beach, FL 33408
407-881-5434; 1-800-526-1294
Design Office:
99 Kinderkamack Rd. #208
Westwood, NJ 07675
201-666-6604; 1-800-334-3621

EASON, TERRY BYRD
105 Laurel Hill Circle
Chapel Hill, NC 27514-4211
919-933-1161
Understanding worship with strong concepts for new space, respect and enhancement for historic space, master planning liturgical, social, administrative educational needs.

INAI STUDIO
1265 E. Siena Heights Dr.
Adrian, MI 49221
517-265-6426
Design of contemporary worship environments marked by simplicity of form and focus.

RAMBUSCH, ROBERT E.
Robert E. Rambusch Associates
One Fifth Avenue
New York, NY 10003
212-473-4142
Consultation design and fabrication, delivery and installation of original liturgical furnishings.

ARMANDO RUIZ AND ASSOCIATES
1930 S. Brea Canyon Road
Suite 260
Diamond Bar, CA 91765
714-861-8173
Design new and renovated worship spaces and all related appointments. We facilitate a community-building "formation process" on liturgical design principles.

SCHANBACHER, PAUL R.
G.H. Schanbacher & Son
300 East Ash Street
Springfield, IL 62703
217-528-8444

CONRAD SCHMITT STUDIOS, INC.
2405 South 162nd Street
New Berlin, WI 53151
414-786-3030
FAX: 414-786-9036

TAKACH, RICHARD M.
Richard Michael Takach, ASID
12704 Twin Branch Acres Road
Tampa, FL 33626
813-586-0197; 813-855-1356
Consultation and design of places of worship and support facilities for the clergy, congregation and educational community.

TOOMEY, OP., STEPHANA
4900 Wetheredsville Rd.
Baltimore, MD 21207
301-448-1711
Liturgical consultation with educational process; design of worship environments, liturgical appointments and artforms, from concept to installation.

VOSKO, RICHARD S.
4611 Foxwood Drive South
P.O. Box 2217
Clifton Park, NY 12065-9217
518-371-3009
FAX: 518-371-4113
Collaborative process, liturgical consultation, education, architectural programming, furniture and appointment designs for renovations or new worship environments.

ANNE P. WILLIAMSON
455 West 23 St., Suite 3E
New York, NY 10011
212-924-0394
FAX: 212-727-9116

LITURGICAL FURNISHINGS

CLEARY, THOMAS D.
Liturgical Designer
Holy Land Art Company, Inc.
Main Showroom:
160 Chambers St.
New York, NY 10007
212-962-2130; 1-800-962-4659
Florida Showroom:
300 Prosperity Farms Road
North Palm Beach, FL 33408
407-881-5434; 1-800-526-1294
Design Office:
99 Kinderkamack Rd. #208
Westwood, NJ 07675
201-666-6604

RAMBUSCH, ROBERT E.
Robert E. Rambusch Associates
One Fifth Avenue
New York, NY 10003
212-473-4142
Consultation and design for worship environments, both renovations and new religious buildings, by preparing worshipping communities for changes through educational process.

NOL PUTNAM
White Oak Forge, Ltd.
P.O. Box 341
The Plains, VA 22171
703-253-5269
All manner of hot-forged ironworks—processional crosses, chandeliers, candlesticks and stands, and other architectural or decorative appointments. Our design or yours, traditional or contemporary.

ARMANDO RUIZ AND ASSOCIATES
1930 S. Brea Canyon Road
Suite 260
Diamond Bar, CA 91765
714-861-8173
Design new and renovated worship spaces and all related appointments. We facilitate a community-building "formation process" on liturgical design principles. Original designs to complement, serve and enhance the worship environment.

CONRAD SCHMITT STUDIOS, INC.
2405 South 162nd Street
New Berlin, WI 53151
414-786-3030
FAX: 414-786-9036

MOSAICS

THOMAS HOLZER GLASS DESIGN
PO Box 2278
Boulder, CO 80306-2278
303-449-2085

FRANZ MAYER OF MUNICH, INC.
343 Passaic Avenue
Fairfield, NJ 07004
201-575-4777
The new and exciting American mosaic studio—based on the tradition and experience of the 145-year-old renowned studio in Munich, Germany.

J. PIERCEY STUDIOS, INC.
1714 Acme Street
Orlando, FL 32805
407-841-7594

SHENANDOAH STUDIOS OF STAINED GLASS, INC.
Gene E. Higgins, Jr.
710 W. Strasburg Rd.
Front Royal, VA 22630
800-950-1415

(Continued)

Artist/Artisan Directory (Continued from page 43)

PIPE ORGAN BUILDING

JOHN-PAUL BUZARD ORGAN CRAFTSMEN, INC.
112 West Hill Street
Champaign, Illinois 61820
217-352-1955 or
800-397-3103

SCHOENSTEIN & CO. ORGAN BUILDERS
3101 Twentieth Street
San Francisco, CA 94110
415-647-5132

STEINER-RECK, INC.
415 East Woodbine Street
Louisville, KY 40208
502-634-3636
Custom pipe organ building.

WICKS PIPE ORGAN COMPANY
1100 5th Street
Highland, IL 62249
618-654-2191
Architects: write/call for free Technical Guide to the Pipe Organ.

RENOVATION/RESTORATION

CATHERINE STUDIO OF DESIGN
1504 Plymouth Boulevard
Norristown, PA 19401
215-279-5588

CLEARY, THOMAS D.
Liturgical Designer
Holy Land Art Company, Inc.
Main Showroom:
160 Chambers St.
New York, NY 10007
212-962-2130; 1-800-962-4659
Florida Showroom:
300 Prosperity Farms Road
North Palm Beach, FL 33408
407-881-5434; 1-800-526-1294
Design Office:
99 Kinderkamack Rd. #208
Westwood, NJ 07675
201-666-6604; 1-800-334-3621

LAMB STUDIOS
Donald Samick
P.O. Box 291
Philmont, NY 12565
518-672-7267

MELOTTE-MORSE STAINED GLASS, INC.
213 South Sixth Street
Springfield, IL 62701
217-789-9515
Stained glass design, construction, installation, restoration/conservation and protection.

ROHLF'S STUDIO, INC.
783 South 3rd Avenue
Mt. Vernon, NY 10550
212-823-4545; 914-699-4848
Stained glass conservators.

CONRAD SCHMITT STUDIOS, INC.
2405 South 162nd Street
New Berlin, WI 53151
414-786-3030
FAX: 414-786-9036

SHENANDOAH STUDIOS OF STAINED GLASS, INC.
Gene E. Higgins, Jr.
710 W. Strasburg Rd.
Front Royal, VA 22630
800-950-1415

SKYLINE ENGINEERS OF MD.
5405 Beall Drive
Frederick, MD 21701-6839
301-831-8800
FAX: 301-695-0272
Featured in Nov/Dec 1986 Historic Preservation.

WILLET, E. CROSBY
Willet Studios
10 East Moreland Avenue
Philadelphia, PA 19118
215-247-5721

WYSOCKI, ROBERT J.
T/A Stained Glass Associates
PO Box 1531
Raleigh, NC 27602
919-266-2493

SCULPTURE AND DECORATIVE ART

CLEARY, THOMAS D.
Liturgical Designer
Holy Land Art Company, Inc.
Main Showroom:
160 Chambers St.
New York, NY 10007
212-962-2130; 1-800-962-4659
Florida Showroom:
300 Prosperity Farms Road
North Palm Beach, FL 33408
407-881-5434; 1-800-526-1294
Design Office:
99 Kinderkamack Rd. #208
Westwood, NJ 07675
201-666-6604; 1-800-334-3621

DOROTHY HOOK
Architectural Art
R.D. #2, Box 264, Rattlesnake Road
Brockport, PA 15823
814-265-0670
Ceramic walls and sculptures, etched and painted glass, mosaic and painted murals.

GERHARD F. BAUT
Divine Mean Liturgical Design
46 Chestnut Street
Swoyersville, PA 18704
717-288-8334
Correlated design and execution of stained glass, architectural furnishings, sacramentals, sculptures in various materials including wood, bronze, precious metals, marble and mosaic. Monumental sculpture for exteriors.

LAMB STUDIOS
Donald Samick
P.O. Box 291
Philmont, NY 12565
518-672-7267

SANCTUARY DESIGN CORP.
14 Broadway
Malverne, NY 11565
516-599-3173

CONRAD SCHMITT STUDIOS, INC.
2405 South 162nd Street
New Berlin, WI 53151
414-786-3030
FAX: 414-786-9036

TURANO, DON
2810 27th Street, N.W.
Washington, DC 20008
202-462-3718
FAX: 202-234-1771
Woodcarving, stone and bronze.

STAINED GLASS

ACACIA ART GLASS STUDIOS
Lucinda Shaw
3000 Chestnut Ave. #336
Baltimore, MD 21211
301-467-4038
FAX: 301-366-6472
Design and fabrication of stained glass windows and wall installations.

ADDUCCI STUDIOS
Regina Adducci
659 South Swadley Street
Lakewood, CO 80228
303-985-1244
FAX: 303-238-7820
Custom design and fabrication of stained glass. Painting and sandblasting. Design of custom iron work, textiles and pottery.

ARCHITECTURAL STAINED GLASS
Jeff G. Smith
P.O. Box 9092
Dallas, TX 75209
214-352-5050
Contemporary stained glass and sculpture.

BRENDA BELFIELD
Studio 322
105 N. Union Street
Alexandria, VA 22314
703-836-8746
Design and fabrication of contemporary liturgical and architectural glass.

CATHERINE STUDIO OF DESIGN
1504 Plymouth Boulevard
Norristown, PA 19401
215-279-5588
Design, fabrication, installation, restoration and protective glazing of stained glass.

THE CAVALLINI CO., INC.
3410 Fredericksburg Rd.
San Antonio, TX 78201
512-733-8161
FAX: 512-737-1863
Design, fabrication, and installation of stained, leaded, faceted and etched glass. Restorations. Mosaics. Since 1953.

CITY GLASS SPECIALTY, INC.
2124 South Calhoun Street
Fort Wayne, IN 46802
219-744-3301
FAX: 219-744-2522
Design, fabrication and restoration of stained glass, faceted glass and mosaics.

CLAGNAN, RAYMOND
Rambusch
40 West 13th Street
New York, NY 10011
212-675-0400
Stained and leaded glass and sand-blasted design; exterior protection panels.

CUMMINGS STUDIOS
P.O. Box 427
182 East Main Street
North Adams, MA 01247
413-664-6578

DUVAL, JEAN-JACQUES
Gypsy Trail
Carmel, NY 10512
914-225-6077

MARK ERIC GULSRUD
3309 Tahoma Place, W.
Tacoma, WA 98466
206-566-1720

THOMAS HOLZER GLASS DESIGN
P.O. Box 2278
Boulder, CO 80306-2278
303-449-2085

LYN HOVEY STUDIO, INC.
266 Concord Avenue
Cambridge, MA 02138
617-492-6566
FAX: 617-492-4606
Internationally recognized for design excellence in stained glass.

HARRIET HYAMS
P.O. Box 178
Palisades, NY 10964
914-359-0061

KEEGAN STAINED GLASS STUDIO
John W. Keegan
1011 Cedar Lane
P.O. Box 297
Wycombe, PA 18980-0297
215-598-7800

LAMB STUDIOS
Donald Samick
P.O. Box 291
Philmont, NY 12565
518-672-7267

LAWRENCE, CHARLES Z.
C.Z. Lawrence Stained Glass
106 W. Allen Lane
Philadelphia, PA 19119
215-247-3985

FRANZ MAYER OF MUNICH, INC.
343 Passaic Avenue
Fairfield, NJ 07004
201-575-4777
Studio in Munich, Germany since 1845.

MAUREEN McGUIRE DESIGN ASSOC., INC.
924 East Bethany Home Road
Phoenix, AZ 85014-2147
602-277-0167
Contemporary designs for today's worship.

MELOTTE-MORSE STAINED GLASS, INC.
213 South Sixth Street
Springfield, IL 62701
217-789-9515
Stained glass design, construction, installation, restoration/conservation and protection.

MURRAY, VALERIE O'HARA
Pike Stained Glass Studio, Inc.
180 St. Paul St.
Rochester, NY 14604
716-546-7570

MYERS, JEAN T.
Jean Myers Architectural Glass
P.O. Box 17188
South Lake Tahoe, CA 95706
916-541-7878
Contemporary designer: stained glass, faceted glass, sand carved glass, slumped glass; glass, ceramic tile and marble mosaics; brick carving.

J.PIERCEY STUDIOS, INC.
1714 Acme Street
Orlando, FL 32805
407-841-7594

ROHLF'S STUDIO, INC.
783 South 3rd Avenue
Mt. Vernon, NY 10550
212-823-4545; 914-699-4848
Creating stained and faceted glass for today's environment.

SANCTUARY DESIGN CORP.
14 Broadway
Malverne, NY 11565
516-599-3173

SAULL, BARBARA
Creative Stained Glass Studio, Ltd.
85 S. Union Blvd., Unit C
Lakewood, CO 80228
303-988-0444

CONRAD SCHMITT STUDIOS, INC.
2405 South 162nd Street
New Berlin, WI 53151
414-786-3030
Fax: 414-786-9036

SHENANDOAH STUDIOS OF STAINED GLASS, INC.
Gene E. Higgins, Jr.
710 W. Strasburg Rd.
Front Royal, VA 22630
800-950-1415

INGE PAPE TRAMPLER
23 Del Rey Drive
Mount Vernon, NY 10552
914-699-8616

WILLET, E. CROSBY
Willet Studios
10 East Moreland Avenue
Philadelphia, PA 19118
215-247-5721

DAVID WILSON DESIGN
David Wilson
R.D. 2, Box 121A
South New Berlin, NY 13843
607-334-3015

WYSOCKI, ROBERT J.
T/A Stained Glass Associates
PO Box 1531
Raleigh, NC 27602
919-266-2493

SYNAGOGUE ART

DUVAL, JEAN-JACQUES
Gypsy Trail
Carmel, NY 10512
914-225-6077

LAMB STUDIOS
Donald Samick
P.O. Box 291
Philmont, NY 12565
518-672-7267

MELOTT-MORSE STAINED GLASS, INC.
213 South Sixth Street
Springfield, IL 62701
217-789-9515
Stained glass design, construction, installation, restoration/conservation and protection.

SANCTUARY DESIGN CORP.
14 Broadway
Malverne, NY 11565
516-599-3173

SAULL, BARBARA
Creative Stained Glass Studio, Ltd.
85 S. Union Blvd., Unit C
Lakewood, CO 80228
303-988-0444

CONRAD SCHMITT STUDIOS, INC.
2405 South 162nd Street
New Berlin, WI 53151
414-786-3030
FAX: 414-786-9036

TURANO, DON
2810 27th Street, N.W.
Washington, DC 20008
202-462-3718
FAX: 202-234-1771
Woodcarving, stone and bronze.

WILMARK STUDIOS, INC.
Mark Liebowitz
177 South Main Street
Pearl River, NY 10965
914-735-7443
Stained glass.

SYNAGOGUE LITURGICAL DESIGN CONSULTANTS

CATHERINE STUDIO OF DESIGN
Peggy Lit
1504 Plymouth Boulevard
Norristown, PA 19401
215-279-5588
Consultation, design, contracting and furnishings for all Synagogue Liturgical settings.

TEXTILES

CATHERINE STUDIO OF DESIGN
1504 Plymouth Boulevard
Norristown, PA 19401
215-279-5588
Beautiful, one of a kind, handsewn tapestries, designed for all occasions.

CENTER, WINIFRED E.
7702 Braesridge Ct.
Houston, TX 77071
713-988-9161
Fabrics for religious spaces; woven, appliqued, embroidered, quilted, printed.

DIANE BROTT COURANT
21 Cedar Street
Belfast, ME 04915
207-338-2782
Dorsals, banners, environments, stoles. Write for slides.

JOYCE S. RETTSTADT HANDWEAVER/DESIGNER
P.O. Box 229
Princeton, MA 01541
508-464-5584
Handwoven vestments and paraments.

Artist/Artisan Directory listings:

- **$25 per listing**—IFRAA members; **$55 per listing**—non-members.

A listing consists of name, address, telephone and fax numbers. You may add 11 more words for an additional $5. Additional words to that are $.50 each.

- Deadline for Fall 1991 issue: **June 26, 1991**
- Make check out to: FAITH & FORM, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.

Books

Reviewed by Betty H. Meyer

HUMAN RESOURCES MANAGEMENT FOR DESIGN PROFESSIONALS. Cynthia A. Woodward. 134 pages. Available from AIA Press, P.O. Box 18066, Merrifield, VA. Soft cover. $24.95 (Members $22.50) + $4 shipping.

David Haviland, professor at Rensselaer Polytechnic, writes that this book "reflects a glowing recognition of the role human resources play in a firm. When you peel away the management systems and look behind the work produced, architecture firms are people." Cynthia Woodward covers in depth finding good people to hire, getting them started right, keeping the best, termination through voluntary resignation, discharge and retirement, managing the human resources function, and the changing work force. A consultant in management issues, she was Human Resources Director for RTKL Associates, Inc.

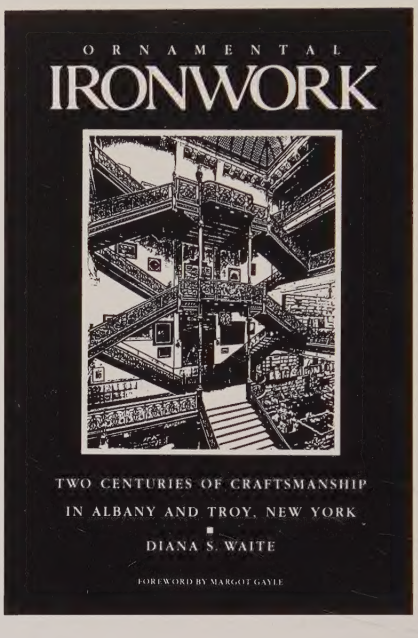
* * * * *

ORNAMENTAL IRONWORK. TWO CENTURIES OF CRAFTSMANSHIP IN ALBANY AND TROY, N.Y. Diana S. Waite. Mt. Ida Press, 4 Central Ave., Albany, NY 12210. Soft cover. $19.95 plus $2.50 shipping.

Diana S. Waite is an art historian who specializes in regional architecture and the history of building materials. She served for ten years as executive director of the Preservation League of New York State.

Ornamental ironwork is an important but often overlooked feature of 19th and early 20th century architecture, and because ironwork in Albany and Troy was stylistically and technologically up-to-date with the best in America, the book provides a sound framework for comparison with other cities.

The many photographs in the book are fascinating and include a variety of iron fences, chandeliers, gates, etc. of churches and mausoleums. There is a chapter on the preservation and repairs of ironwork that may prove useful. This richly illustrated book opens up a world of highly skilled craftsmanship by master



blacksmiths of stunning scrolls, urns, latticework, fences, etc. Any individual or organization interested in preservation should have this book in its library.

* * * * *

THE LADY ARCHITECTS: LOIS LILLEY HOWE, ELEANOR MANNING AND MARY ALMY 1893-1937. Doris Cole and Karen Cord Taylor. Midmarch Press, Box 3304, Grand Central Station, New York, NY 10163.

One can be assured that any book with which Doris Cole is associated has been well researched, that it will be easily readable, scrupulously honest, and will contain suggestions for improvement of the status quo. It was in 1973 that she wrote *From Tipi to Skyscraper, A History of Women in Architecture*, and thus she is a pioneer in this belated study. In this fascinating little soft cover book she began with frontier traditions of the pioneers and Indians, and followed through the early American period and the social transition from domestic to civic domains, to the early and contemporary education and practice of women architects. Her book *Eleanor Raymond, Architect*, and now *The Lady Architects* are delightful accounts of particular women in this particular field. Doris is with Cole and Goyette in Cambridge, Mass.

* * * * *

A SYMPHONY OF COLOR: STAINED GLASS AT FIRST CHURCH. An illustrated guide to the stained glass windows of First Church (Congregational) in Cambridge, Mass. Patricia H. Rogers. First Church in Cambridge, publisher, 11 Garden St., Cambridge, MA 02138. 64 pages. 4 full color photographs, 41 black and white. $12.95.

This handsome little book should be an inspiration to any church or temple that is celebrating an anniversary or desirous of telling the story of its stained glass treasure. It was conceived as a window by window guide (20) for the general public, but it also includes a brief history of the church, a glossary of terms, background on donors and dedications, a list of ministers since 1633, a bibliography and a background on the glass studios and architects. Local committees wherever they are, can learn much from this book and appropriate it for themselves.

* * * * *

ART, ARCHITECTURE AND LITURGICAL REFORM. Susan J. White. Pueblo Publishing Co., 100 West 32nd St., New York, NY 10001-3210. 249 pages. Soft cover. $17.50.

The Liturgical Arts Society was established in 1928 to "devise ways and means for improving the standards of taste, craftsmanship, and liturgical correctness in the practice of U.S. Catholic art. Dr. Susan White, who is currently a lecturer and tutor in Cambridge University, England, has written a history of the Society and places it in the social, historical, and theological environment of its time. She documents the theology of art articulated in the Society's journal, *Liturgical Arts*, and pays particular attention to the question of where legitimate authority rests in the matter of religious art and architecture.